THE STUDENTS' SERIES
OF LATIN CLASSICS

HORACE
ODES AND EPODES

SHOREY

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The Students' Series of Latin Classics

HORACE

ODES AND EPODES

EDITED, WITH

INTRODUCTION AND NOTES

BY

PAUL SHOREY, Ph.D.
Professor in the University of Chicago

οὐ πόλλ' ἀλλὰ πολύ

BENJ. H. SANBORN & CO.
BOSTON, U.S.A.
1901

Norwood Press
J. S. Cushing & Co. – Berwick & Smith
Norwood Mass. U.S.A.

To the Alumnae of

BRYN MAWR COLLEGE

1889 — 1895

Ταῦτα μνήμῃ κεχαρίσθω

PREFACE.

From some friendly admonitions that have come to me it appears that what is expected of a would-be 'literary' edition of Horace is commentary of the kind so admirably described by Mr. Sarcey:[1]

'*Ecce autem a Tenedo gemini tranquilla per alta. Ecce autem!* Les voilà, ce sont eux! *A Tenedo;* c'est de Ténédos qu'ils arrivent; on les aperçoit de loin; *gemini;* ils sont deux; ils forment un couple! *Ambo* serait faible: mais *gemini! Tranquilla per alta;* c'est la haute mer; elle est tranquille, et les deux monstres s'avancent. Quel tableau!'

The present edition is less ambitious in its scope. It aims to stimulate the student's appreciation of the Odes as literature by a somewhat fuller illustration than is generally given of Horace's thought, sentiment, and poetic imagery. In order to find space for the parallel passages quoted it has been necessary to abbreviate somewhat the expression of the traditional exegesis and to state by implication some of the more obvious things which the student has already met in Vergil. But it is believed that the introductory paraphrases in connection with the more explicit notes provide as much aid for the young student as is desirable; and it is hoped that the

[1] Souvenirs de Jeunesse, p. 180.

surplusage, as some may deem it, of references, citations, and illustrations will prove of value not only to teachers and students of literature, but to the beginner when he returns to the most interesting and important part of his task — the review. For the Odes are to be assimilated, not merely read through.

The young student in haste to construe will of course not look up references to other authors. But they will not harm him any more than the critical and grammatical discussions found in all school editions which he always skips. Cross-references to Horace have been designedly multiplied. No intelligent study of an author is possible without them. It would not have been difficult to add indefinitely to the quotations from English poetry, and the task of selection was not easy. Some commonplace quotations have been admitted merely for the information they contain; others as illustrations of the taste of the age that produced them. I should be sorry to be thought to recommend 'parallel passages' as a short cut to 'culture.' But Horace especially invites this treatment, and in no other way can the right atmosphere for the enjoyment of the Odes be so easily created. No judicious teacher will impose such work as a task, and when it is voluntarily undertaken the student should be taught to distinguish carefully conscious imitation, interesting coincidences, and the mere commonplaces of poetical rhetoric and imagery.

The text of the Odes is for practical purposes settled. This edition was set up from the Teubner text of Müller with marginal corrections. I fear that I have not attained perfect consistency in some minor matters. All various readings or disputed interpretations that concern the undergraduate or the

literary student are briefly discussed in the notes. I have been more careful to indicate the reasons for each of two differing views than to insist strenuously on my own preference. Those who wish to consult critical editions or use the Odes for exercises in text criticism will be put on the track of a sufficient preliminary bibliography by the article *Horatius*, in Harper's Classical Dictionary.

In the preparation of the notes I have freely used Hirschfelder-Orelli, Kiessling, and Nauck, and have consulted Wickham, Smith, Page, and others.

Spenser's Fairy Queen is cited as F. Q.; Herrick, by the numbers of Saintsbury's (Aldine Poets) edition. Lex. = Harper's Latin Lexicon. Otto = Otto's Sprichwörter der Römer.

In conclusion I wish to thank Professor Pease, and Professor Arthur T. Walker of the University of Kansas, who have read a large part of the proof and made helpful suggestions.

Mr. George Norlin, Mr. T. C. Burgess, and Mr. H. M. Burchard, fellows in Greek in the University of Chicago, kindly offered to verify in the proof the references to Greek and Latin authors. To them is mainly due such accuracy as I may have attained in this matter.

PAUL SHOREY.

UNIVERSITY OF CHICAGO,
August, 1898.

NOTE. — A. G. = Allen and Greenough's Latin Grammar; B. = Bennett; G. L. = Gildersleeve-Lodge; H. = Harkness.

INTRODUCTION.

THERE are many excellent lives of Horace in print, and much good criticism is easily accessible.[1] In order to keep the present volume within bounds this introduction will be limited to a brief *résumé* of the chief facts known about the poet's life, and a few practical suggestions on (1) syntax, (2) style, (3) meters.

The student should by all means review the history of Rome for the period of Horace's life and familiarize himself with the topography of Rome and the Campagna, the biographies of Augustus and Maecenas, and the events of the years B.C. 44–20.[2]

The sources for the life of Horace are the allusions in his own writings, and the brief biography attributed to Suetonius.

Quintus[3] Horatius[4] Flaccus[5] was born on the 8th of December,[6] B.C. 65,[7] at Venusia,[8] a Roman colony on the confines of

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[1] Milman: Martin, in Blackwood's Ancient Classics for English Readers: Sellar, Horace and the Elegiac Poets; Lang, Letters to Dead Authors; the Histories of Latin literature, Crutwell, Simcox, and especially Mackail: articles in Encycl. Brit.; the Classical Dictionaries, and the Library of the World's Best Literature; Quarterly Review, 180. 111 sqq.; 104. 325 sqq.

[2] Merivale's Roman Triumvirates, and Cape's Early Empire, in Epochs of History Series; Hare's Days near Rome; Burns' Rome and the Campagna.

[3] Sat. 2. 6. 37.

[4] Odes 4. 6. 44; Epp. 1. 14. 5.

[5] Sat. 2. 1. 18; Epode 15. 12.

[6] Suet., *sexto idus Decembris*.

[7] Odes 3. 21. 1; Epode 13. 6; Epp. 1. 20. 26–28.

[8] Sat. 2. 1. 35; Odes 3. 30. 10, 4. 6. 27, 4. 9. 2.

Apulia and Lucania. His father was a *libertinus*, or freedman,[1] by whom emancipated is not known. Horace was technically *ingenuus*, having been born after his father's emancipation.[2] His mother he never mentions. In the exercise of his profession of *coactor*,[3] collector of taxes, or perhaps rather of the proceeds of public sales, the father acquired a small estate near Venusia, and a competence that enabled him to give his son the best education that Rome afforded.[4] To this and to his father's personal supervision and shrewd, homely vein of moral admonition the poet refers with affectionate gratitude.[5] At Rome Horace pursued the usual courses in grammar and rhetoric, reading the older Latin poets under the famous teacher L. Orbilius Pupillus, whom he has immortalized by the epithet *plagosus*.[6] He also read Homer at this time, and apparently pushed his Greek studies so far as to compose Greek verses, which he wisely destroyed,[7] though he retained throughout life his devotion to Greek models as the one source of literary salvation.[8] About the age of twenty he went to study at Athens, at this time virtually a university town and a finishing school for young Romans of the better class.[9] He probably attended the lectures of Cratippus the Peripatetic, and Theomnestus the Academician, the chief figures in the schools at that time, and acquired a superficial knowledge of their doctrines. In later years, after the publication of the first three books of the Odes, the Greek moral philosophers became his favorite reading.

He was naturally an Epicurean, but the lofty morality and ingenious dialectic of the Stoics attracted him as they did other

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[1] Sat. 1. 6. 6 and 45; Odes 2. 20. 6.

[2] Sat. 1. 6. 8.

[3] Sat. 1. 6. 86; Suet., *coactor exactionum*.

[4] Sat. 1. 6. 71 sqq.; Epp. 2. 2. 42.

[5] Sat. 1. 4. 105, 1. 6. 71.

[6] Epp. 2. 1. 70.

[7] Epp. 2. 2. 42; Sat. 1. 10. 31 sqq.

[8] A. P. 268.

[9] Epp. 2. 2. 43; cf. Harper's Class. Dict. s.v. *Education* (3), and Cape's University Life in Ancient Athens.

great Romans, and all his writings abound in allusions to Stoic commonplaces and paradoxes.

At Athens, too, he probably studied for the first time Archilochus, Alcaeus, and the Greek lyric poets who were to be his models in the Odes and Epodes.

Among his fellow-students were Marcus Cicero, son of the orator, M. Valerius Messalla, and many other sons of distinguished houses. His studies were interrupted after the assassination of Caesar, B.C. 44, by the civil war, in which with others of the young Roman nobility he joined the party of Brutus and Cassius against the triumvirs. Plutarch relates that Brutus, in the intervals of preparation for the campaign, attended the lectures of Theomnestus at Athens. He may there have met Horace, to whom, in spite of his youth and humble birth, he gave the position of military tribune.[1] In this capacity Horace probably accompanied Brutus in his progress through Thessaly and Macedonia, and in the next year crossed to Asia with him, there to await the gathering of the forces of Cassius. Returning to Macedonia in the autumn of B.C. 42, he took part in the battle of Philippi, from which he escaped to Italy to find his father dead and his little estate confiscated for the use of the veterans of the triumvirs. Many passages of his works may be referred to these experiences of war and travel.[2]

In the epistle to Florus,[3] Horace resumes the early history of his life thus:

> 'I was brought up at Rome, and there was taught
> What ills to Greece Achilles' anger wrought;
> Then Athens bettered that dear lore of song;
> She taught me to distinguish right from wrong,

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[1] Suet., *Bello Philippensi excitus a Marco Bruto imperatore tribunus militum meruit.*

[2] Studies at Athens, Epp. 2. 2. 43–46; military tribune, Sat. 1. 6. 48, Epp. 1. 20. 23; campaign of Philippi, Epp. 2. 2. 46, Odes 2. 7, 3. 4. 26; anecdote of Brutus' proconsular court, Sat. 1. 7; scenes of travel: Thessaly and Macedonia in winter, Odes 1. 37. 20, Epp. 1. 3. 3; the Hellespont, Epp. 1. 3. 4; description of Lebedos, Epp. 1. 11. 7.

[3] 2. 2. 46 sqq.

And in the groves of Academe to sound
The way to truth, if so she might be found.
But from that spot so pleasant and so gay,
Hard times and troublous swept my youth away
On civil war's tempestuous tide, to fight
In ranks unmeet to cope with Caesar's might.
Whence when Philippi, with my pinions clipped,
Struck to the dust, of land and fortune stripped,
Turned me adrift, through poverty grown rash,
At the versemonger's craft I made a dash.'
—*Martin.*

The next few years were the hardest of Horace's life. He supported himself, according to Suetonius, by means of a clerkship in the quaestor's office,[1] which he may have bought with borrowed money or obtained through the influence of his father's friends. The period of probation, however, did not last long. His 'dash at the versemonger's craft,' won him the friendship of Vergil and Varius, the rising poets of the age, who, in B.C. 39, introduced him to Maecenas, the great minister of Augustus:

'Lucky I will not call myself, as though
Thy friendship I to mere good fortune owe.
No chance it was secured me thy regards,
But Vergil first, that best of men and bards,
And then kind Varius mentioned what I was.
Before you brought, with many a faltering pause
Dropping some few brief words (for bashfulness
Robbed me of utterance), I did not profess
That I was sprung of lineage old and great,
Or used to canter round my own estate
On Satureian barb, but what and who
I was as plainly told. As usual, you
Brief answer make me. I retire, and then,
Some nine months after, summoning me again,
You bid me 'mongst your friends assume a place;
And proud I feel that thus I won your grace,
Not by an ancestry long known to fame,
But by my life, and heart devoid of blame.'
—Sat. 1. 6, *Martin.*

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[1] Suet., *Victisque partibus venia impetrata scriptum quaestorium comparavit.*

The date of this event is plausibly fixed by Sat. 2. 6. 40, written about B.C. 31, in which Horace says that he has enjoyed Maecenas' friendship for nearly eight years. From this time forth Horace's path was made smooth. In B.C. 37 (?) he accompanied Maecenas on the journey to Brundisium, of which he has preserved a record in Sat. 1. 5.[1] About B.C. 35, he published the first book of Satires,[2] and about B.C. 30, the second book of Satires and the Epodes.[3] Some time after the publication of the first book of Satires, and before the publication of the Epodes, Maecenas presented Horace with a small estate beautifully situated about thirty miles from Rome and twelve miles from Tibur, among the Sabine hills — the famous Sabine Farm.[4] This gift may, perhaps, be compared to the pension that saved Tennyson for poetry. About ten years later, in B.C. 23, Horace collected and published with a dedication to Maecenas and an epilogue, the first three books of the Odes. The earliest Ode that can be positively dated is 1. 37, written in B.C. 30, but several of the light compliments or sketches from the Greek may be contemporary with the Epodes and Satires.[5]

'Before a volume of which every other line is as familiar as a proverb criticism is almost silenced.'[6]

Three or four years later the first book of the Epistles was published. It consists of twenty little letters of friendship or moral essays varying in length from about twenty to about one hundred lines of hexameter verse. In urbanity, refinement, gentle good sense, and genial world wisdom, they are justly deemed the finest flower of Latin literature.

Horace's fame was now established, and his chief work done. His frank but dignified acceptance of the empire[7] won him the

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1 See Kirkland's notes.

2 See Kirkland's Introduction.

3 See Introduction to Epodes.

4 Cf. Epode 1. 30–32. n.

5 For dates of Odes, cf. on 1. 2, 1. 3, 1. 14, 1. 26, 1. 29, 1. 35, 1. 37, 2. 13, 3. 1–6, 3. 8, 3. 14.

6 Mackail, Lat. Lit. p. 112. See the whole chapter.

7 Cf. on odes, 1. 2, 1. 12, 1. 37, 3. 1–6, 3. 3. 16, 3. 4. 41 sqq., 3. 14, 3. 25. 4, 4. 4, 4. 5, 4. 14, 4. 15.

favor of Augustus, who, in B.C. 17, commissioned him to write the Carmen Saeculare.[1] The fourth book of odes, too, was composed mainly at the request of the emperor, and largely in celebration of the empire and the imperial family.[2] The list of Horace's works closes with the second book of Epistles, three long essays in hexameter verse on questions of literary criticism and taste. The first, addressed to Augustus, was called forth by the explicit request of the emperor.[3] The third is generally known as the *Ars Poetica*.

Horace died at the age of fifty-seven, B.C. 8, a few months after Maecenas, near whom he was buried on the Esquiline.[4] He was never married. In the epilogue to the first book of Epistles, he describes himself thus:

'Say, that though born a freedman's son, possessed
Of slender means, beyond the parent nest
I soared on ampler wing; thus what in birth
I lack, let that be added to my worth.
Say, that in war, and also here at home,
I stood well with the foremost men of Rome;
That small in stature, prematurely gray,
Sunshine was life to me and gladness; say
Besides, though hasty in my temper, I
Was just as quick to put my anger by.'

Elsewhere he hints that when the dark locks clustered over his low forehead he needed no adventitious recommendations to the graces of the fair.[5] But he is already something of a valetudinarian at the time of the journey to Brundisium, and, though he saw enough of the gay life of the capital in his youth to portray it with smiling irony, his own part in it was probably less than his more boisterous admirers would have us believe, and with advancing years his rôle must have become more and more that of Thackeray's benevolent 'Fogy.' The

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[1] Cf. *infra*, p. 447. [2] Cf. *infra*, pp. 395, 407.

[3] Suet., '*Irasci me tibi scito quod non in plerisque eiusmodi scriptis mecum potissimum loquaris. An vereris ne apud posteros infame tibi sit quod videaris familiaris nobis esse?*'

[4] Cf. on Odes, 2. 17. [5] Epp. 1. 14. 33.

attempt to find biographical material in his Lydes and Lydias has long since been abandoned by all intelligent critics.

The Odes have been a school book, a classic, and a 'Golden Treasury' for nineteen centuries, and there is no sign of a failure in their perennial charm for the majority of lovers of poetry.

II.

Syntax.

The Syntax of the Odes presents few difficulties. The student should observe the differences between poetry and normal prose, the most of which he has already met in Vergil. By way of supplement to the notes especial attention is called here to the following constructions:

1 The free use of the 'complementary' infinitive.

a) With verbs: A. G. 273. c; B. 328; G. L. 423. n. 2; H. 533. I. II. Cf. 1. 1. 8, 1. 15. 7, 1. 15. 27, 1. 37. 30, 2. 3. 11, 2. 4. 23, 2. 12. 28, 2. 16. 39, 2. 18. 21, 2. 18. 40, 1. 34. 12, n., 4. 4. 62, 4. 9. 49. These and the countless other cases admit of classification on a graduated scale beginning with *volo cupio possum* and the like.

b) With adjectives and participles: A. G. 273. d; B. 333; G. L. 421. 1. c; H. 533. II. 3. Cf. 1. 1. 18, 1. 3. 25, 1. 6. 6, 1. 10. 7, 1. 12. 26, 1. 12. 11, 1. 19. 8, 1. 24. 17, 1. 35. 2, 1. 37. 10, 2. 2. 7, 2. 4. 11, 2. 6. 2, 3. 3. 50, 3. 6. 38, 3. 7. 25, 3. 8. 11, 3. 11. 4, 3. 12. 10, 3. 21. 6, 3. 21. 22, 3. 29. 50, 4. 6. 39, 4. 8. 8, 4. 9. 52, 4. 12. 19, 20, 4. 13. 7, 4. 14. 23. C. S. 25, etc., etc.

2. The occasional use of the infinitive of purpose: A. G. 273. e; B. 326. n.; G. L. 421. 1. a; H. 533. II. 2. Cf. 1. 2. 8. n.; 1. 12. 2. n.; 1. 23. 10; 3. 8. 11 (?), 1. 26. 3 (?).

3. The various forms of prohibition with present and perfect subjunctive or periphrasis of imperative and infinitive: A. G. 266. b, 269. a; B. 276; G. L. 263, 271. 2; H. 489. Cf. 1. 11. 1. n.; 2. 11. 3, 4; in 1. 33. 1, 2. 4. 1, 4. 9. 1 and the like *ne* with pres. subj. may be taken as purpose of following statements. Cf. also *mitte sectari* 1. 38. 3 with 1. 9. 13, 3. 29. 11.

4. The concrete (and poetic) Latin idiom of *ab urbe condita*: A. G. 292. a; B. 337. 5; G. L. 664. 2; H. 549. 5. n. 2. Cf. 2. 4. 10. n.; 3. 24. 24, 42.

5. The stylistic effect of the future participle: A. G. 293 b; B. 337. 4; G. L. 438. n.; H. 549. 3. Cf. on. 2. 3. 4, and for gerundive, 'fut. pass. part.' 4. 2. 9. n.

6. The free use of the partitive genitive, and of the genitive of 'reference' or extent of application, etc., with adjectives of plenty, want, knowledge, desire, etc.: A. G. 218. c; B. 204. 1; G. L. 374. 4. 5. 6; H. 399. I. II. III. Cf. (partitive) 1. 9. 14, 1. 10. 19, 1. 29. 5, 4. 6. 31, 2. 1. 23. n. with 4. 4. 76, 4. 12. 20.

7. The Greek gen. of separation with verbs: A. G. 243. f, R; B. 212. 3; G. L. 383. 2; H. 410. V. 4. Cf. 3. 27. 69–70. n. with 2. 9. 18, 3. 17. 16 and 2. 13. 38. n. (?).

8. The dative of place whither: A. G. 258. n. 1; B. 193; G. L. 358; H. 380. II. 4, 385. II. 4. Cf. 1. 2. 1, 1. 28. 10, 3. 23. 1, 4. 4. 69.

9. The dative of the person concerned in its extension, as dative of agent: A. G. 232. a, b; B. 189, Appendix, 308; G. L. 354; H. 388. Cf. 1. 1. 24, 1. 21. 4, 1. 32. 5, 2. 1. 31, 3. 25. 3.

10. The dative with all words of difference and contention: A. G. 229. c; B. 358. 3; G. L. 390. 2. n. 5; H. 385. II. 4. 2. Cf. 1. 1. 15, 4. 9. 29.

11. The dative with *misceo*, *iungo* and the like: A. G. 248 a, R; B. 358. 3; G. L. 346. n. 6; H. 385. II. 4. 3. Cf. 1. 1. 30.

12. The various 'Greek,' cognate, adverbial, or specifying accusatives: A. G. 238, 240. a, c; B. 175. 2. d, 176. 2. b. n.; G. L. 333. 2, 338; H. 371. II., 378. Cf. 1. 2. 31, 2. 7. 8, 2. 11. 15, 4. 8. 33, 1. 32. 1, 4. 9. 9, 2. 11. 24, 2. 13. 38. n., 1. 28. 25, 2. 17. 26, 1. 22. 23, 3. 27. 67, 2. 12. 14, 2. 19. 6, 3. 29. 50.

13. The ablative of place where or whence without a preposition: A. G. 258. a, n. 3. b, n. 5; B. 228. d, 229. 1. c; G. L. 385. n. 1; H. 412. II. 2, 425. II. 2. n. 3.

14. The ablative after comparatives instead of *quam*: A. G. 247. e; G. L. 398; H. 417. n. 1. Cf. 1. 8. 9, 4. 9. 50, 3. 1. 9, 1. 13. 20.

III.

Style.

A study of Horace's style must be mainly an analysis of the art by which he compensates for the slenderness of his own inspiration and the relative poverty of the Latin lyric vocabulary. He has no very profound thought or intense emotion to convey. His imagery lacks the imaginative splendor and audacity of the great Greek and English lyrists; and yet, while literary fashions come and go, his indefectible charm abides.

Literary critics have repeatedly told us that it is due to his unfailing tact and exquisite felicity in the expression of poetical and moral commonplace, and the special student of the Odes can do little more than verify and illustrate this judgment in detail.

The chief themes or *motifs* of the Odes are easily enumerated. There is the Epicurean commonplace, the Stoic commonplace, the verse exercise modeled on the Greek, the praise of poetry, the graceful tribute to friendship, the *vers de société*, the 'consolation,' the dignified recognition of Augustus as the restorer of peace and tranquillity, and the imperial theme of the new empire, heir to the double tradition of the 'glory that was Greece and the grandeur that was Rome.'

There is no intensity of feeling. The love poetry is in the vein of persiflage, playful admiration, banter or worse; the patriotism with a few noble exceptions fails to thrill the pulses, the conviviality is gracefully moderate, the criticism of life is a blending of Stoic didacticism with gentle Epicurean melancholy in the urbane tone of a man of the world, member of a metropolitan and imperial society. That life is short, that the bloom of the rose is brief, that the bird of time is on the wing, that death comes to pauper and prince alike, that it is pleasant to be young and in love but that you 'know the worth of a lass once you have come to forty year,' that good wine promotes good fellowship but must be used in moderation, that the bow always bent makes Apollo a dull god, that we cannot

escape ourselves, that black care sits behind the horseman, that the golden mean is best, that contentment passes wealth, that he who ruleth his spirit is greater than he who sits on the throne of Cyrus, that patience maketh easy what we cannot alter, that brave men lived before Agamemnon, that 'tis sweet and seemly to die for the fatherland, — such are the eternal commonplaces that Horace is ever murmuring in our ears. But then, as he himself says, the difficult thing is so to express commonplaces as to make them your own. If one half of the poet's mission is to sing hymns unbidden till the world is wrought to sympathy with hopes and fears it heeded not, his no less helpful task is to intensify by beautiful expression our realization of those simple and obvious truths the repetition of which somehow calms and soothes our average mood. In this kind Horace is the supreme master. For the expression of an every-day philosophy of life, just sufficiently illuminated with humor, touched with pathos, and heightened by poetic feeling, his phrases replace all others in the minds of those who have once learned them. They are inevitable. We cannot say the thing otherwise.

In considering the means with which he worked, the first thing that strikes us is the simplicity, not to say poverty, of his poetic vocabulary. In translating Greek lyric, the student must ransack his dictionary for terms rich enough to represent the luxuriance of the Greek compound epithets. In rendering Horace, the problem is to select from the superior wealth of the English poetic vocabulary synonyms which may be introduced without dissonance to relieve the monotony or vagueness of his epithets, and so reproduce by compensation the total effect of rhythm, emphasis, and 'artful juncture' in the original.

This parsimony may be partly explained by the simpler taste of the ancients, partly by Horace's recognition of the artistic value of restraint, his fondness for moderation and understatement. But it is mainly due, first to the relative poverty of the Latin vocabulary, and, second, to the peculiar difficulty of forcing Latin words into the alien mold of Greek

lyric measures. Horace at times seems to base his own claims as a poet solely on his achievements in vanquishing this difficulty; and certain it is that while modern scholars have written excellent Latin hexameters and elegiacs, in the course of two thousand years no one after Horace has succeeded in composing Sapphics and Alcaics that give pleasure to any one but the author. Those of Statius, who could improvise fluent and sonorous hexameters, are beneath contempt. A good Sapphic or Alcaic strophe must contain at least one flash of fancy, one felicitous phrase, or one brilliant image — that is the part of genius or inspiration. But the associates which this happy find will admit into its company are narrowly limited by the resources of the language and the law of the verse. It was no slight task to round out the measure with harmonious words that should introduce no jarring note or trivial suggestion and yet should not appear too obviously chosen to fill up space. That was the part of the laborious bee to which Horace compared himself.[1] These conditions perhaps made inevitable the frequent use of simple, vague, metrically convenient epithets and phrases. Whatever the explanation, the fact remains.

The wind-blown sand (1. 28. 23), the meandering streams (1. 34. 9), the far-traveled Hercules (3. 3. 9), the overflowing river (1. 2. 18), the wandering birds of the air (3. 27. 16, 4. 4. 2), the straying herd (3. 13. 12), the wind that bloweth where it listeth (3. 29. 24), and the nomad Scythians (3. 24. 10) are all alike *vagus*.

Acer must describe the warrior's grim visage (1. 2. 39), the bitter satirist (Epode 6. 14), the keen-scented hound (Epode 12. 6), the 'nipping eager' air of winter (1. 4. 1), the ear-piercing fife (1. 12. 1), the sharp-tempered girl (1. 33. 15), the cruel force of fate (Epode 7. 13), the petulant coquette (1. 6. 18). Hannibal, the dropsy, hail, necessity, and the curse in the eye of a dying child are alike 'dire.'

Care, death, the dusking wave, the lowering storm cloud, the

[1] 4. 2. 27–31. n.

venomous viper and his venom, the lurid flames of the funeral pyre, and the ears of Cerberus are equally *ater*. *Igneus* includes the parching midsummer heat (1. 17. 2), the fire-breathing Chimaera (2. 17. 13), and the flaming citadels of aether (3. 3. 10). The furtive tear and the wind-blown spray are alike *humor*; *liquor* characterizes the new wine of sacrifice and the frith that parts Europe and Africa. The tall pine (μακρά, ὑψηλός), the mighty-limbed warrior (πελώριος), the high-heaped piles of miser's gold, and the boundless ocean (ἀπείρων) merge their distinctions in *ingens*. *Longus* measures eternal punishment, the unawakening, everlasting sleep of death, slow-consuming age, the long wash of the billows, and the wide expanse of the ocean. Pholoe who coquettishly trips away, the years that are gliding swiftly by, the soldier who is forced to retreat, and the coward who runs away are all *fugaces*. *Dives* is rich, treasure-laden, and πολύχρυσος. *Aquosus* must serve for dropsical, many-fountained, and rain-bringing; *opacus* and *niger* for εἰνοσίφυλλος and μελάμφυλλος, *serus* for ὑστερόποινος, *ridens* for φιλομμειδής, *brevis* for ὀλιγοχρόνιος or μινυνθάδιος, *certus* for νημερτής and ἄφυκτος, *fecunda* for πολυστάφελος or βοτρυόεις, *pinguis* for δασύμαλλος, *edax*, for θυμοβόρος, etc.

Equally hard-worked are such simple words as *bonus*, *plenus*, *perfidus*, *dulcis*, *gravis*, *felix*, *fortis*, *lĕvis* and *lēvis*, *magnus*, *novus*, *ferox*, *decorus*, *funera*, *munera*, *beatus*, *chorus*, *clarus*, *candidus*, *iniquus*, *melior*, *asper*, *viridis*, *gratus*, *minax*, etc.

Corresponding to this poverty of epithet is a certain vagueness, impropriety, or indefiniteness of verb or phrase, indubitable in some cases, though in others hardly to be distinguished from curious felicities of expression. This results partly from the lack of the article in Latin,[1] or the omission of possessive pronouns and defining adjectives or genitives.[2]

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[1] 3. 20. 16, 4. 1. 6.

[2] Cf. *cives* 1. 2. 21; *scelus* 1. 2. 29; *ludo* 1. 2. 37; *melior fortuna parente* 1. 7. 25; *virenti* (*tibi*) 1. 9. 17; *belli* 2. 1. 34; *acervos* 2. 2. 24; *cumbae* 2. 3. 28; *virtus* 2. 7. 11; *ictus* 2. 15. 10; *urbes* 2. 20. 5; *partem animae* 2. 17. 5, etc.

Other vague or unprecise expressions which illustrate the point even if some of them be thought felicities are: *mores funera* 1. 15. 10; *laborantes in uno* 1. 17. 19; *remotus in auras* 1. 28. 8; 2. 3. 15–16; *omnis copia narium* 2. 15. 6; *fregisse cervicem* 2. 13. 6; *ter amplum* 2. 14. 7; *maturior vis* 2. 17. 6, cf. Epode 7. 13; *stellis honorem*, etc. 2. 19. 14; *clades . . . fluxit* 3. 6. 19–20; *hac arte* 3. 3. 14; *classe releget* 3. 11. 48; *vectigalia porrigam* 3. 16. 40; *curtae abest rei* 3. 24. 64; *virtutem incolumem* 3. 24. 31; *mediasque fraudes* 3. 27. 27; *virginum culpae* 3. 27. 38; *laedere collum* 3. 27. 60; *quis deceat status* 3. 29. 25; *redeant in aurum*, etc. 4. 2. 39; *placido lumine* 4. 3. 2; *fronde decorus* 4. 2. 35; *mutat terra vices* 4. 7. 3; *quod male barbaras*, etc. 4. 12. 7; *plus vice simplice* 4. 14. 13; *quantis fatigaret ruinis* 4. 14. 19; *virtute functos* 4. 15. 29. Some of these are periphrases of Greek expressions, e.g., *spissa ramis* 2. 15. 9; *ter aevo functus* 2. 9. 13; *bello furiosa* 2. 16. 5; *superare pugnis nobilem* 1. 12. 26; *multi nominis* 3. 9. 7.

Under this general head might be brought

1. Periphrasis with *careo, metuo, parum, minus, satis.*

2. A number of ambiguous or extremely complicated passages in which Horace appears to be struggling with the difficulties of expression: 1. 16. 13 sqq., 1. 17. 14–16, 1. 20. 9 sqq., 1. 28, 1. 31. 17 sqq., 1. 35. 21 sqq., 1. 37. 29 sqq., 2. 1. 25, 2. 17 17 sqq., 2. 19. 25 sqq., 3. 2. 29 sqq., 3. 3. 49 sqq., 3. 1. 19, 3. 3. 61 sqq., 3. 8. 14–15, 3. 10. 10, 3. 14. 10 sqq., 3. 16. 29 sqq., 3. 19. 11, 3. 20. 7–8, 3. 23. 17 sqq., 3. 25. 20, 4. 2. 49 sqq., 4. 8. 17 sqq., 4. 9. 35–44, 4. 11. 18–20, 4. 13. 21, 4. 14. 34 sqq., 4. 15. 1–2.

3. The frequent use of the neuter plural for an abstract noun: 1. 16. 25–26, 1. 18. 3, 1. 29. 16, 1. 34. 12, 1. 34. 14, 2. 1. 23, 2. 10. 13, 2. 16. 26, 2. 18. 13, 3. 1. 8, 3. 3. 2, 3. 3. 72, 3. 8. 28, 4. 4. 76, 4. 7. 7, and *passim;* cf. also the use of *quidquid*, 1. 1. 10, 1. 11. 3, 1. 24. 20, etc.

4. The repetition of convenient turns of phrase — 'tags,' e.g. *egregii Caesaris* 1. 6. 11, 3. 25. 4; *munera Liberi* 1. 18. 7, 4. 15. 26; *volucris dies* 3. 28. 6, 4. 13. 16; *numine Juppiter* 3. 10. 8, 4. 4. 74; *centimanus Gyas* 2. 17. 14, 3. 4. 69; *in reducta valle* 1. 17. 17, Epode 2. 11; *celèrem fugam* 2. 7. 9, cf. 4. 8. 15; *non ego te*

meis 4. 9. 30, 4. 12. 22; *te profugi Scythae* 1. 35. 9, cf. 4. 14. 42; *et decorae* 1. 10. 3, 3. 14. 7; *in umbrosis* 1. 4. 11, 1. 12. 5; *non ego te* 1. 18. 11, 1. 23. 9, etc.; *mater saeva Cupidinum* 1. 19. 1, 4. 1. 5; *quod satis est* 3. 1. 25, 3. 16. 44; *nec certare* 2. 12. 18, 4. 1. 31; *plus nimio* 1. 18. 15, 1. 33. 1; *non sine* 1. 23. 3. n.; *non lenis* 1. 24. 17, cf. 2. 19. 15; *sub antro* 1. 5. 3, 2. 1. 39; *grata compede* 1. 33. 14, 4. 11. 24; *torret amor* 1. 33. 6, 3. 19. 28; *nemorum coma* 1. 21. 5, cf. 4. 3. 11; *in ultimos* 1. 35. 29, cf. 3. 3. 45; *non secus in* 2. 3. 2, 3. 25. 8; *nive candidum* 1. 9. 1, cf. 3. 25. 10; *et ultra* 1. 22. 10, 2. 18. 24, 4. 11. 29; *deorum et* 3. 3. 71, 3. 6. 3. So *quin et, non ante, non si, non ille, neque tu,* etc.

Another aspect of Horace's plainness is his restraint in the use of metaphor and simile. Not that he abstains from imagery. On the contrary, his diction is colored throughout by a pleasing vein of metaphor and personification. But the figures employed are so simple and they are introduced so naturally that they hardly detach themselves from the tissue of the style, and they serve rather to entertain the fancy than to exalt the imagination. Horace knows his own limits and does not attempt to imitate the cumulative and concentrated metaphor of Aeschylus and Pindar apart from the deeper feeling of which it is the natural expression and the organ music that is its fitting accompaniment. The Odes contain little of what Shelley calls the 'peculiar, intense, and comprehensive imagery' of modern English lyric.

Among the commonplaces of Horatian imagery may be enumerated the fires, darts, fickle breezes, troublous waters, chains, yoke, and warfare of love; the pathway, step, snares, exile, ferryman, river, wings, urn, lottery, knock, Damocles' sword, fold, and everlasting sleep of death; the antithesis between the green leaf of youth and the sere and yellow leaf of age; the wings of death, care, fortune, love, and fame; the flight of time, the steep path of virtue, eating cares, the horn of plenty, the lash of the tongue, the waves or the hail, the vessel of wit, the bridle of license, the war of winds and waves, the wedding of the vine and the elm, the hair of the groves, the tooth of

envy, and the ever-recurring antithesis of conviviality, symbolized by Falernian wine, Syrian nard, parsley wreaths, Berecynthian horns and Neaera, and cares of state or war, the Persian, the Dacian, the quivered Mede, the remotest Briton, the Thracian mad with war.

A few other images attract attention by reason of their ingenuity or beauty: 1. 23. 5, 3. 15. 6, 2. 1. 7, 2. 13. 32, 3. 4. 14, 3. 10. 10, 3. 21. 13, 3. 27. 6, 3. 28. 4, 4. 13. 8, 4. 13. 12, 4. 13. 28.

Much of Horace's imagery may be classified as allegory, continued metaphor, or paratactic simile: e.g. the ship of state (1. 14), the voyage of life (2. 10. 1–4, 3. 29. 57, 1. 34. 4), the Lesson of Nature (2. 9. 1–9, 3. 29. 21–25, 2. 11. 9), avarice and the dropsy (2. 2. 13), the oak and the reed (2. 10. 8–12), the unripe maid and the unripe grape (2. 5), love a stormy sea (1. 5. 6), the mob of passions (2. 16. 8–12), silver in the mine and untried virtue (2. 2. 1–4), poet and swan (2. 20), love a warfare (3. 26, 4. 1. 2), the lesson of the farm-yard (4. 4. 29–32), degenerate valor and dyed wool (3. 5. 27), the war of the giants (3. 4. 42 sqq.), the vessel of wit (4. 15. 3), the coquette a Chimaera (1. 27. 24), the Icarian flight (4. 2. 1–4), Phaethon and Bellerophon (4. 11. 25), the golden age (Epode 16. 40. sqq.).

Many of these differ from simile only in the omission of the formal comparison, and from strict metaphor only by their continuation into allegory. Cf. 4. 4. 50, 2. 1. 7, 1. 27. 19, 1. 35. 14, 2. 7. 16, 3. 6. 19–20, Epode 6. 12, etc.

Formal similes are introduced by *ut* or *uti* 1. 8. 13, 3. 15, 10, 1. 23. 9, 4. 4. 57, 1. 15. 29; Epode 1. 19, 33, 5. 9; *velut* 1. 12. 45, 47, 1. 37. 17, 3. 11. 9, 41, 4. 2. 5, 4. 6. 9; *similis* 1. 23. 1, 3. 15. 12, 3. 19. 26; *sic . . . ut(i)* 2. 5. 18, 4. 14. 25; Epode 5. 81; cf. *ut . . . sic* 1. 7. 15, 4. 5. 9; *qualis* 4. 4. 1; cf. Epode 2. 41, 6. 5; *ceu* 4. 4. 43; *prope qualis* 4. 14. 20; *non secus . . . ac* (*ut*) 3. 25. 8; *non aliter . . . quam si* 3. 5. 50; *instar* 4. 5. 6; *more modoque* 4. 2. 28; *ritu* 3. 14. 1, 3. 29. 34; *parem* 4. 13. 24.

By mere juxtaposition of the two chief terms, 4. 4. 30; and very frequently by the comparative of an adjective or adverb:

1. 19. 6, 1. 24. 13, 1. 36. 20, 2. 7. 26, 2. 15. 2, 2. 16. 23, 3. 7. 21, 3. 9. 4, 3. 9. 21, 3. 10. 17, 3. 12. 8, 3. 13. 1, 3. 16. 10, 3. 24. 1, 3. 30. 1, 4. 4. 61 with *non*, 4. 10. 4; Epode 3. 18, 17. 54.

Personification is of the essence of imaginative writing, and a large proportion of metaphors could be brought under that head. We may distinguish, not very rigidly:

1. Explicit personification, passing into allegory, 1. 18. 14–16. 1. 2. 13 sqq.; 3. 2. 32, 1. 35. 17, 3. 1. 40, 2. 16. 21, 3. 1. 30, 4. 7. 11, and Epode 2. 17–18.

2. The capitalized abstraction 1. 24. 6–7 n., 3. 1. 37, 4. 5. 17, 20, C. S. 57, etc.

3. The suggestion of life and personality by the use of epithet or verb, 3. 18. 6–7, 3. 8. 14, 3. 21. 23, 2. 6. 21–22, 3. 10. 3–4, 1. 37. 30, 3. 28. 8, 4. 7. 1, 4. 7. 9–11, 4. 11. 7 *avet*, 4. 15. 18–19, and *passim*.

We pass now to the compensations that relieve this plainness or parsimony of vocabulary and imagery. Chief of these is the use of proper names charged with associations of mythology, history, literature, and travel. More than seven hundred distinct proper names or adjectives are employed in the Odes, a sixth of the total vocabulary. The fourth book of the Golden Treasury contains less than two hundred, and an equal amount of Greek lyric presents at the most three or four hundred, mostly persons known to the poet or gods directly invoked. In the learned rhetoric of Lucan and Statius mythological and geographical allusion passes into the conundrum. The tact of Horace selects just those names which will arouse pleasant associations in the mind of the average educated man, and which will adorn without overloading his style. The sea is the Hadrian, Cretic, Icarian, Carpathian, Aegaean, Tyrrhenian, Apulian, or Caspian. Merchandise is Tyrian, Cyprian, or Bithynian. Purple is Laconian, African, or Coan. Marble is Parian, Phrygian, Numidian, or Hymettian. Riches are the wealth of Attalus or Achaemenes, of India or the unspoiled treasures of Araby. The ship is the Pontic pine or the Bithynian keel. A mountain is stark Niphates or black-wooded

Erymanthus. Snow is Sithonian, the harrow Sabine, the pruning hook Calenian, the harvest Sardinian or African, the feast Sicilian, the bee Calabrian, the lyric song Aeolian, the dirge Simonidean or Cean, the lute Teian, the buskin Cecropian, the laurel Apolline, Delphic, or Delian, the poison Colchian or Thessalian, the pipe Berecynthian, the curse Thyestean, the sword Norican, the coat of mail Iberian, the lioness Gaetulian, the threshing floor Libyan. A dangerous strait is Bosphorus or the waters that pour between the glittering Cyclades; astrology is Babylonian numbers; ointment is Achaemenian nard or Syrian malabathron; a storm is the tumult of the Aegaean; athletics is the Olympic dust, the Isthmian labor or the Elean palm. In this way Horace achieves effects of sensuous concreteness and picturesqueness hardly possible otherwise to the thin, hard, abstract, Latin vocabulary. In many cases the Greek proper name is used mainly for its polysyllabic sonority or liquid smoothness. Cf. 1. 3. 20 *Acroceraunia;* 1. 17. 22 *Semeleius Thyoneus;* 1. 34. 11 *Atlanteus finis;* 2. 1. 39 *Dionaeo sub antro;* 2. 12. 21 *Phrygiae Mygdonias opes;* 2. 14. 20 *Sisyphus Aeolides;* 2. 20. 13 *Daedaleo . . . Icaro,* cf. 4. 2. 2; 3. 3. 28 *Hectoreis;* 3. 5. 56 *Lacedaemonium Tarentum;* 3. 16. 34 *Laestrygonia amphora;* 3. 16. 41 *Mygdoniis . . . Alyattei;* 4. 4. 20 *Amazonia securi;* 4. 4. 64 *Echioniaeve Thebae,* etc.

Another obvious note of Horace's style is the frequency of the negative. *Non neque* and *nec* occur approximately four hundred times, at least twice as often as their equivalents in a corresponding quantity of Greek or English lyric. The negative is sometimes employed by way of *litotes* to produce an effect of moderation or understatement. More often it takes the place of the privative and negative compounds of Greek and English, or serves to diversify the expression and adapt it to the exigencies of the meter. Examples occur on every page. Cf. *Non auriga piger* 1. 15. 26; *non indecoro* 2. 1. 22; *non usitata* 2. 20. 1, Epode 5. 73; *non sordidus* 1. 28. 14; *non auspicatos* 3. 6. 10; *non sat idoneus* 2. 19. 26; *non mendax* 2. 16. 39; *non clausas* 3. 5. 23; *non paventis funera* 4. 14. 49; *non timidus mori* 3. 19. 2;

non infideles Epode 5. 50; *nec rigida mollior aescula* 3. 10. 17; *non tangenda* 1. 3. 24; *non erubescendis* 1. 27. 15; *non lenis* 1. 24. 17, 2. 19. 15; *non levis* 1. 14. 18; *non humilis* 1. 37. 32; *non tacitus* 4. 1. 14; *non semel* 4. 2. 50; *non unius* 4. 9. 39; *non ante* 1. 29. 3, 3. 29. 2, 4. 9. 3, 4. 14. 41; *non alia* 1. 27. 13, 1. 36. 8, 3. 7. 25, 3. 9. 5; *non sine* 1. 23. 3. n.; *non bene* 2. 7. 10. Cf. also the negative turn of 1. 3. 15, 1. 6. 5, 1. 16. 5–8, 1. 31. 3–7, 1. 36. 10, 2. 1. 29, 2. 18. 1–9, 2. 20. 1–8, 3. 1. 17–24, 3. 3. 1–2, 3. 10. 11, 3. 12. 8–9, 3. 15. 14–16, 4. 1. 29–32, 4. 3. 3–6, 4. 7. 23, 4. 8. 13, 4. 15. 17 sqq., etc.

There is little more to be said of the vocabulary of the Odes. Horace rarely resorts to word coinage, he employs almost no poetic compounds,[1] and only now and then wrests a word from its normal meaning or presses its etymological force.[2] Chief among his rarer usages or possible word coinages are:

dissociabili 1. 3. 22, *iterabimus* 1. 7. 32, *emirabitur* 1. 5. 8, *debilitat* 1. 11. 5, *auritas* 1. 12. 11, *sublimi* (*anhelitu*) 1. 15. 31, *furiare* 1. 25. 14, *cumque* 1. 32. 15, *diffingo* 1. 35. 39, 3. 29. 47, *reparavit* 1. 37. 24, *adlabores* 1. 38. 5.

decoloravere 2. 1. 35, *inretorto* 2. 2. 23, *redonavit* 2. 7. 3, *deproperare* 2. 7. 24, *iuris peierati* 2. 8. 1, *inaequales* 2. 9. 3, *illacrimabilem* 2. 14. 6, cf. 4. 9. 26, *enaviganda* 2. 14. 11, *insons* 2. 19. 29, *supervacuos* 2. 20. 24.

intaminatis 3. 2. 18, *impavidum* 3. 3. 8, *inrepertum* 3. 3. 49, *immiserabilis* 3. 5. 17, *impermissa* 3. 6. 27, *denatat* 3. 7. 28, *funeratus* 3. 8. 7, *exsultim* 3. 11. 10, *illaqueant* 3. 16. 16, *inaudax* 3. 20. 3, *immetata* 3. 24. 12, *postgenitis* 3. 24. 30.

iuvenescit 4. 2. 55, 4. 4. 21 *obarmet*, 4. 4. 32 *progenerant*, *Faustitas* 4. 5. 18, *aeternet* 4. 14. 5, *tauriformis* 4. 14. 25, *domabilis* 4. 14. 41, *beluosus* 4. 14. 47, *inimicat* 4. 15. 20, *adprecati* 4. 15. 28, *remixto* 4. 15. 30, *Genetalis* C. S. 16, *inemori* Epode 5. 34, *inominata* Epode 16. 38, *circumvagus* Epode 16. 41.

In accordance with his own precept[3] it is on phrase coinage rather than on word coinage, that Horace relies for the height-

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[1] 4. 14. 25. n. [2] 4. 4. 65. n. [3] A. P. 46.

ening of his style, deriving effects of novelty from the 'cunning juncture' of ordinary words. His phrasing, as we have seen, may in some cases be regarded as an evasion of difficulties. More often the 'gentle torture' which he applies to language results in those felicities of expression which have been a part of the *lingua franca* of educated men for nineteen hundred years: *nil mortalibus ardui est; nil desperandum; integer vitae scelerisque purus; dulce et decorum est pro patria mori; deliberata morte ferocior; animaeque magnae prodigum; non indecoro pulvere sordidos; illi robur et aes triplex; quis desiderio sit pudor aut modus tam cari capitis? dedecorum pretiosus emptor; iustum ac tenacem propositi virum; vultus instantis tyranni; splendide mendax; donec virenti canities abest; matre pulchra filia pulchrior; dulce est desipere in loco; carpe diem; vultus nimium lubricus adspici; simplex munditiis; arbitrio popularis aurae; plenum opus aleae; aequam memento rebus in arduis tenere mentem; poscentis aevi pauca; spirat adhuc amor; vixere fortes ante Agamemnona; rosa quo locorum sera moretur; Persicos odi apparatus; ille mihi angulus ridet; quis exsul se quoque fugit? post equitem sedet atra cura;* — but the list is endless. It is hardly worth while to attempt to classify Horatian phrases by any abstract or artificial scheme. Many of them are slight variations on technical, legal, colloquial, or proverbial expressions: *capitis minor* 3. 5. 42; *claudere lustrum* 2. 4. 24; *motum ex Metello consule civicum* 2. 1. 1; *adscribi ordinibus*, etc., 3. 3. 35; *opimus triumphus* 4. 4. 51; *prava iubentium* 3. 3. 2; *numeris lege solutis* 4. 2. 12; *Latinum nomen et Italae vires* 4. 15. 13; *publicum ludum* 4. 2. 42; *felices ter et amplius* 1. 13. 17; *confundet proelia* 1. 17. 23; *consultus sapientiae* 1. 34. 3; *iuris peierati* 2. 8. 1; *amori dare ludum* 3. 12. 1; *fige modum* 3. 15. 2.

Others are attempts to reproduce Greek expressions, *supra*, p. xxi, *de tenero ungui* 3. 6. 24, 3. 10. 10.

Others resume in brief compass great historic associations, literary reminiscences, memories of travel: *quid debeas, O Roma, Neronibus* 4. 4. 37; *Tydides melior patre* 1. 15. 28; *vir Macedo* 3. 16. 14; *Helene Lacaena* 4. 9. 16; *saevam Pelopis domum* 1. 6. 8; *Troiae prope victor altae Phthius Achilles* 4. 6. 3; *fama Mar-*

celli 1. 12. 46; *Hannibalis minae* 4. 8. 16; *superbos Tarquini fasces* 1. 12. 34; *Catonis nobile letum* 1. 12. 35; *longa ferae bella Numantiae* 2. 12. 1; *cadum Marsi memorem duelli* 3. 14. 18; *infecit aequor sanguine Punico* 3. 6. 34; *mens provida Reguli* 3. 5. 13; *Tibur Argeo positum colono* 2. 6. 5; *bimaris Corinthi* 1. 7. 2; *patiens Lacedaemon* 1. 7. 10; *dites Mycenas* 1. 7. 9; *infames scopulos Acroceraunia* 1. 3. 20; *Aeolio carmine nobilem* 4. 3. 12; *Atlanteus finis* 1. 34. 11; *Calabrae Pierides* 4. 8. 20; *pede barbaro lustratam Rhodopen* 3. 25. 12, etc., etc.

The effectiveness of Horace's phrases, so far as it can be analyzed, is perhaps due to the combination of Roman directness — what Matthew Arnold calls 'the Latins' gift for coming plump upon the fact' — with an artfully concealed use of every resource of the rhetoric of the Greeks. For it is to be observed lastly that in spite of his apparent simplicity, the charm, the curious felicity, of Horace result from his skillful use of rhetoric. He is not declamatory like Lucan or Macaulay or Swinburne. But, like Tennyson, he constantly uses what the ancients called figures of thought and figures of diction to diversify, enliven, and elaborate his expression. The monotony of direct categorical statement is everywhere broken up by rhetorical questions,[1] imperatives,[2] apostrophe,[3] personification, and implied dramatic colloquy.[4] When enumeration, exposition, or reflection threatens to grow tedious, it is relieved by an exquisite picture or dainty cameo in verse like those the modern reader finds in Tennyson's Palace of Art, or in Austin Dobson.[5] A

[1] 1. 29, 1. 35. 31–7, 2. 1. 29, 2. 3. 9, 2. 7. 3, 2. 7. 23, 2. 11. 18, 3. 4. 53, 3. 19. 18, 4. 13. 16, etc.

[2] 1. 19. 13, 1. 38. 3, 2. 1. 37, etc.

[3] 1. 3. 1–5, 1. 5, 1. 14. 1, 1. 32. 1–4, 2. 13. 1–4, 3. 4. 2, 3. 6. 2, 3. 21. 1–4, etc.

[4] 1. 8, 1. 13, 1. 15, 1. 27, 1. 28, 1. 36, 2. 4, 2. 17, 3. 5, 3. 7, 3. 9, 3. 11, 3. 14, 3. 19, etc.

[5] 1. 12. 27, 1. 31. 7–8, 3. 4. 55–7, 60–64. Cf. 1. 2. 34, 1. 4. 5, 1. 9. 1, 1. 9. 21–4, 1. 14. 19–20, 2. 1. 19–20, 2. 8. 15, 2. 11. 23–4, 2. 12. 25, 2. 13. 21 sqq., and 3. 11. 16 sqq., 2. 19. 3–4, 3. 4. 60, 3. 6. 41, 3. 12. 6, 3. 13. 14–16, 3. 18. 14–16, 3. 20. 11 sqq., 3. 25. 9 sqq., 3. 27. 66–7, 3. 29. 21–4, 4. 2. 57–60, 4. 12. 9, etc.

quiet idyllic close comes to relieve the strain of a too ambitious flight.[1] Emphasis and antithesis are cunningly brought out by juxtaposition or metrical responsion.[2] Litotes or intentional understatement[3] and oxymoron,[4] intentional paradox or contradiction in terms, arrest the attention and emphasize the thought.

Effects of economy and restraint are suggested by zeugma,[5] by the limitation to one of two nouns of an epithet felt with both,[6] and by the employment of epithets in such a way as to suggest their complementary opposites.[7] The transferred epithet is frequent as in all poetry.[8] Repetition is freely employed as a means of transition,[9] for metrical convenience and for emotional effect.[10] Transitions are ingeniously managed without the formal employment of the conjunction.[11] An effective use is made of both polysyndeton[12] and asyndeton, or rather a certain calculated abruptness in transition, especially to the *envoi* or moral.[13]

The freedom of arrangement possible in an inflected language and required by the exigencies of the meter yields effects of symmetry, parallelism, antithesis, and interlocked order which will be felt by any one who reads the odes familiarly, but cannot be reproduced in English. As many as five words may

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[1] 3. 5. 53 sqq., 4. 2. 57–60. n.

[2] Cf. 1. 6. 9. n.

[3] 1. 23. 3. n., 2. 1. 22, 2. 12. 17, 2. 19. 15, 4. 1. 35.

[4] 3. 11. 35. n. and *passim*.

[5] 1. 15. 7, 2. 13. 10, 3. 4. 8, 11, 2. 19. 17.

[6] 3. 12. 9, C. S. 6.

[7] 3. 13. 6–7, 4. 8. 7.

[8] 1. 15. 19. n., 1. 37. 7. n., 3. 1. 17, 42, 3. 5. 22. 3. 21. 19, 1. 3. 40, 2. 3. 8, 1. 29. 1, 2. 14. 27, 4. 7. 21, 3. 29, 1. n. Epode 10. 12. n. Cf. also 2. 7. 21 n., 3. 7. 1.

[9] 1. 2. 4–5 n., 4. 12. 16, 17, 4. 8. 11, 4. 2. 14–15, 2. 8. 18, 3. 4. 65, 1. 19. 5–7 and *passim*.

[10] 1. 13. 1, 2. 3. 17, 2. 17. 10, 3. 3. 18, 3. 5. 21, 3. 11. 30, 3. 27. 49, 4. 1. 33, 4. 13. 1, 4. 13. 18, Epode 4. 20. n. etc.

[11] 3. 2. 6. n. *supra* n. 9.

[12] 2. 1. 1. sqq., 4. 1. 13 n.

[13] Cf. 1. 14. 17, 1. 15. 33, 4. 4. 73.

intervene between a noun and its modifier, and the order within such a group may reproduce or reverse that of the extremes. In this way a thought is suspended, a picture is gradually unfolded, a name is effectively reserved for a climax, etc.[1]

These and other features of Horace's style are illustrated in the notes mainly by citation of similar traits from other poets. The abstract grammatical and rhetorical analysis of poetry is a curious intellectual exercise, but introduced as a means to literary appreciation it is liable to be substituted for the true educational end.

IV.

Meter.

Intelligent enjoyment of the Odes is possible only to those who habitually read them aloud. The difference between long and short vowels (heavy and light syllables) should be clearly marked in the reading, and the student should be able to determine instinctively by the movement of the verse the quantities which he does not know. To accomplish this, practice is required rather than much technical knowledge of the theory and terminology of metrical science. There is some difference of opinion among scholars as to the amount of stress that should be given to the verse accent in reading or 'scanning' Latin poetry. In practice good readers will not be found to differ much. Many teachers find it helpful to exaggerate the singsong of the rhythm a little at first in order to assist the student's memory of the schemes.

The elements of Latin prosody and the lyric meters of Horace are adequately treated in the grammars of Allen and Greenough, Gildersleeve, Harkness, and others. The following notes and tables are intended merely as practical aids.

The most frequent of Horace's meters is the Alcaic Strophe found in thirty-seven odes. The scheme in longs and shorts is:

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[1] Cf. 1. 2. 52, 3. 7. 5, 3. 15. 16 n., 4. 5. 9. n., 1. 9. 21–24, 2. 19. 1–2, 3. 6 46–8, 4. 4. 1–16, 1. 10. 9–12, 1. 22. 9–12, 3. 4. 9–13, etc.

⏓ –́ ⏑ –́ – –́ ⏑ ⏑ –́ ⏑ ⏓
⏓ –́ ⏑ –́ – –́ ⏑ ⏑ –́ ⏑ ⏓
⏓ –́ ⏑ –́ – –́ ⏑ –́ ⏓
–́ ⏑ ⏑ –́ ⏑ ⏑ –́ ⏑ –́ ⏓

Modern theory assumes that the feet of a metrical series, like the bars of a musical strain, are all equal, and to indicate this equality employs conventional signs to denote an extra-rhythmical upward beat (anacrusis) at the beginning of a series, for irrational long syllables occurring in the place of short, for lengthened syllables, for rests that fill out a foot, for dactyls read trippingly in about the time of a trochee (cyclic dactyls), etc. Cf. A. G. 355, 356 f., 357, 368. n.; G. L. 738–744; H. 596–598.

Expressed in these symbols the scheme of the Alcaic Strophe is:

⏒ : –́ ⏑ | –́ > | –́⏑ ⏑ | –́ ⏑ | –́ ∧
⏒ : –́ ⏑ | –́ > | –́⏑ ⏑ | –́ ⏑ | –́ ∧
⏒ : –́ ⏑ | –́ > | –́ ⏑ | –́ ⏒
–́⏑ ⏑ | –́⏑ ⏑ | –́ ⏑ | –́ ⏒

Odes, I., 9, 16, 17, 26, 27, 29, 31, 34, 35, 37; II., 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20; III., 1–6, 17, 21, 23, 26, 29; IV., 4, 9, 14, 15.

The last syllable of a verse is indifferent. The combination – ⏑ – ⏒ is called a trochaic dipody. Horace restricts himself to the form – ⏑ – > within the verse which makes his Alcaics and Sapphics weightier than those of the Greek poets, who freely use the form – ⏑ – ⏑. For convenience of memory the Alcaic Strophe may be said to consist of: (1, 2) an anacrusis (regularly long, always in fourth book) and a trochaic dipody, followed by three trochees the first of which is replaced by a cyclic dactyl, and the third of which is a trochee filled out by a rest; (3) anacrusis and two trochaic dipodies; (4) dipody of two cyclic dactyls, and trochaic dipody. Elision occurs at end of third verse 2. 3. 27, 3. 29. 35. The normal caesura in 1, 2 is

a word-ending after the first trochaic dipody. Tennyson thus reproduces the meter in English:

> 'O mighty-mouth'd inventor of harmonies,
> O skill'd to sing of Time or Eternity,
> God-gífted organ-voice of England,
> Milton, a name to resound for ages.'

Odes, 2. 14. 13–16 may be thus rendered in the meter of the original:

> 'In vain we shun the weltering field of war,
> In vain the storm-tossed billows of Hadria,
> In vain the noxious breath of Autumn,
> Wafter of death on the wings of south winds.'

The Sapphic Strophe occurs in twenty-six odes.

$$\acute{-} \cup \mid \acute{-} > \mid \acute{-} \cup\cup \mid \acute{-} \cup \mid \acute{-} \cup$$
$$\acute{-} \cup \mid \acute{-} > \mid \acute{-} \cup\cup \mid \acute{-} \cup \mid \acute{-} \cup$$
$$\acute{-} \cup \mid \acute{-} > \mid \acute{-} \cup\cup \mid \acute{-} \cup \mid \acute{-} \overset{\cup}{>}$$
$$\acute{-}\cup \cup \mid - \cup$$

Odes, I., 2, 10, 12, 20, 22, 25, 30, 32, 38; II., 2, 4, 6, 8, 10, 16; III., 8, 11, 14, 18. 20, 22, 27; IV., 2, 6, 11.; C. S.

The meter could be described as (1, 2, 3) two trochaic dipodies separated by a cyclic (short) dactyl, and (4) a clausula consisting of a dipody of cyclic dactyl and trochee. Unlike the Greek poets, Horace usually breaks the dactyl by a word ending after the long syllable. Hence the short dactyl is written $- \cup\cup$ not $-\cup \; \cup$. But he also employs the so-called feminine caesura $-\cup \parallel \cup$ seven times in the first two books, twenty-two times in the fourth book, and nineteen times in the fifty-seven verses of the *Carmen Saeculare*. It gives a peculiar soft lilt to the measure. Horace follows the Greeks in running the third and fourth verses together, 1. 2. 19, 1. 25. 11, 2. 16. 7. But he allows hiatus between them, 1. 2. 47, 1. 12. 7, 1. 12. 31, 1. 22. 15. The last syllable of the third line is normally long. Hypermetron occurs, 2. 2. 18, 2. 16. 34, 4. 2. 22, 23, C. S. 47. Swinburne reproduces the Sapphic in English thus:

'Clothed about with flame and with tears and singing
Songs that move the heart of the shaken heaven,
Songs, that break the heart of the earth with pity,
Hearing, to hear them.'

Lines 1–4 of 2. 16 may be rendered:

'Peace the sailor prays on the wide Aegaean
Tempest-tossed, when gathering wracks of storm cloud
Hide the bright moon's face, and the stars no longer
Shine on his pathway.'

The beginner, misled by the word-ending after the long of the dactyl, too often reads with the effect of Canning's 'Needy Knife-grinder':

'Neédy knife-gríndér whíther aré you góing?
Rough is the road, your wheel is out of order,
Bleak blows the blast; your hat has got a hole in it,
So have your breeches.'

After mastering the Sapphic and Alcaic Strophes, the student will be able to read the other meters by ear with an occasional glance at the scheme. He will be very foolish to burden his memory with the names attached to them by the later grammarians. A table is given for reference.

1. First Asclepiadean:

— > | —◡ ◡ | ⌞ ‖ —◡ ◡ | — ◡ | — ∧

I., 1; III., 30; IV., 8. Cf. IV., 8. 17. n.

2. Second Asclepiadean:

— > | —◡ ◡ | — ◡ | — <
— > | —◡ ◡ | ⌞ ‖ —◡ ◡ | — ◡ | ⏓ ∧
(repeated in tetrastichs)

I., 3, 13, 19, 36; III., 9, 15, 19, 24, 25, 28; IV., 1, 3.

3. Third Asclepiadean:

∠ > | —◡ ◡ | ⌞ ‖ —◡ ◡ | — ◡ | ⏓ ∧ (thrice)
— > | —◡ ◡ | — ◡ | — ∧

I., 6, 15, 24, 33; II., 12; III., 10, 16; IV., 5, 12.

4. Fourth Asclepiadean :

— > | —⏑ ⏑ | ⌞ ‖ —⏑ ⏑ | — ⏑ | — ∧
— > | —⏑ ⏑ | ⌞ ‖ —⏑ ⏑ | — ⏑ | — ∧
— > | —⏑ ⏑ | ⌞ | — ∧
— > | —⏑ ⏑ | — ⏑ | — ∧

I., 5, 14, 21, 23; III., 7, 13; IV., 13.

5. Fifth (Greater) Asclepiadean :

— > | —⏑ ⏑ | ⌞ ‖ —⏑ ⏑ | ⌞ ‖ —⏑ ⏑ | — ⏑ | — ∧
(four times)

I., 11, 18; IV., 10. Cf. 1. 11, intr.

6. Sapphic Strophe. Cf. *supra.*

7. (Greater) Sapphic Strophe :

—⏑ ⏑ | — ⏑ | ⌞ | — ∧
—́ ⏑ | — > | —⏑ ⏑ | ⌞ ‖ —⏑ ⏑ | —́ ⏑ | ⌞ | — ∧
(repeated in tetrastichs)

I., 8.

8. Alcaic Strophe. Cf. *supra.*

9. First Archilochian :

Dactylic Hexameter,

— ⏕ | — ⏕ | — ‖ ⏕ | — ⏕ | — ⏑ ⏑ | — —
— ⏑⏑ | — ⏑⏑ | — ⊼ (repeated by pairs in tetrastichs)

IV., 7.

10. Second Archilochian :

Dactylic Hexameter followed by

⏒ : — ⏑ | — ⏒ | — ⏑ | — ∧ ‖ — ⏑ ⏑ | — ⏑ ⏑ | ⊼

Epode 13.

11. Third Archilochian :

An Iambic Trimeter,

⏒ : — ⏑ | — ⏒ | — ⏑ | — ⏒ | — ⏑ | — ∧

followed by

– ⏑ ⏑ | – ⏑ ⏑ | – ∧ ‖ ⏓ : – ⏑ | – ⏓ | – ⏑ | – ∧

Epode 11.

12. Fourth Archilochian:

–́ ⏕ –́ ⏕ –́ ⏕ –́ ⏑ ⏑ ‖ –́ ⏑ – ⏑ – ⏑̄

⏑̄ –́ ⏑ – ⏑̄ –́ ⏑ – ⏑ –́ ⏑

which is perhaps better read as follows:

– ⏕ | – ⏕ | – ⏕ | – ⏕ ‖ – ⏑ | – ⏑ | ⏗ | – ∧

⏓ : – ⏑ | – ⏓ | – ⏑ | – ⏑ | ⏗ | – ∧

I. 4.

13. Alcmanian Strophe:

Dactylic Hexameter followed by

–́ ⏑ ⏑ –́ ⏑ ⏑ –́ ⏑ ⏑ –́ ⏑̄

I., 7, 28; Epode 12.

14. Iambic Trimeter:

⏓ : –́ ⏑ | – ⏓ | – ⏑ | – ⏓ | – ⏑ | – ∧

Epode 17.

15. Iambic Strophe:

Iambic Trimeter (see 14) followed by Iambic Dimeter

⏓ : – ⏑ | – ⏓ | – ⏑ | – ∧

Epodes 1–10.

16. First Pythiambic:

A Dactylic Hexameter and an Iambic Dimeter (cf. 15). Epodes 14, 15.

17. Second Pythiambic:

A Dactylic Hexameter and an Iambic Trimeter (cf. 14). Epode 16.

18. Trochaic Strophe:

A Catalectic Trochaic Dimeter and a Catalectic Iambic Trimeter.

–́ ⏑ – ⏓ –́ ⏑ –

II., 18. ⏓ –́ ⏑ – ⏓ –́ ⏑ – ⏑ –́ ⏓

19. An Ionic system: ten pure Ionici a minore ⏑ ⏑ –́ –, variously arranged by editors and metrists. III., 12.

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For minor points of prosody, treated in the notes, see the grammars and the treatises of Christ, and Schmidt (translated by John Williams White).

Aesthetic criticism of Horace's exquisite metrical art can be addressed only to those who read him aloud precisely as they read English poetry. Such students will observe for themselves in their favorite passages the reinforcement of the leading thought by the emphasis of the rhythm, the symmetrical responsions and nice interlockings of words and phrases, the dainty but not obtrusive alliteration, the real or fancied adaptation of sound to sense in softly musical, splendidly sonorous, or picturesquely descriptive lines. This kind of criticism may easily pass into the fantastic. It is better suited to the living voice than to cold print.

Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

I.

Maecenas atavis edite regibus,
O et praesidium et dulce decus meum,
Sunt quos curriculo pulverem Olympicum
Collegisse iuvat metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad deos;
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo,
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros Attalicis condicionibus
Numquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens otium et oppidi
Laudat rura sui; mox reficit rates
Quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto

Stratus nunc ad aquae lene caput sacrae.
Multos castra iuvant et lituo tubae
Permixtus sonitus bellaque matribus
Detestata. Manet sub Iove frigido
Venator tenerae coniugis immemor,
Seu visast catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum hederae praemia frontium
Dis miscent superis me, gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
Quodsi me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

II.

Iam satis terris nivis atque dirae
Grandinis misit pater et rubente
Dextera sacras iaculatus arces
    Terruit urbem,

Terruit gentes, grave ne rediret
Saeculum Pyrrhae nova monstra questae,
Omne cum Proteus pecus egit altos
    Visere montes,

Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat columbis,
Et superiecto pavidae natarunt
    Aequore dammae.

Vidimus flavum Tiberim retortis
Litore Etrusco violenter undis
Ire deiectum monumenta regis
Templaque Vestae,

Iliae dum se nimium querenti
Iactat ultorem, vagus et sinistra
Labitur ripa Iove non probante u-
xorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persae melius perirent,
Audiet pugnas vitio parentum
Rara iuventus.

Quem vocet divum populus ruentis
Imperi rebus? Prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Iuppiter? Tandem venias precamur,
Nube candentes umeros amictus,
Augur Apollo;

Sive tu mavis, Erycina ridens,
Quam Iocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicis, auctor,

Heu nimis longo satiate ludo,
Quem iuvat clamor galeaeque leves
Acer et Mauri peditis cruentum
Voltus in hostem;

Sive mutata iuvenem figura
Ales in terris imitaris almae
Filius Maiae, patiens vocari
    Caesaris ultor,

Serus in caelum redeas, diuque
Laetus intersis populo Quirini,
Neve te nostris vitiis iniquum
    Ocior aura

Tollat; hic magnos potius triumphos,
Hic ames dici pater atque princeps,
Neu sinas Medos equitare inultos
    Te duce, Caesar.

III.

Sic te diva potens Cypri,
  Sic fratres Helenae, lucida sidera,
Ventorumque regat pater
  Obstrictis aliis praeter Iapyga,
Navis, quae tibi creditum
  Debes Vergilium, finibus Atticis
Reddas incolumem precor
  Et serves animae dimidium meae.
Illi robur et aes triplex
  Circa pectus erat, qui fragilem truci
Commisit pelago ratem
  Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus
  Nec tristes Hyadas nec rabiem Noti,
Quo non arbiter Hadriae
  Maior, tollere seu ponere volt freta.

Quem mortis timuit gradum,
  Qui siccis oculis monstra natantia,
Qui vidit mare turgidum et
  Infames scopulos, Acroceraunia?
Nequiquam deus abscidit
  Prudens Oceano dissociabili
Terras, si tamen impiae
  Non tangenda rates transiliunt vada.
Audax omnia perpeti
  Gens humana ruit per vetitum nefas.
Audax Iapeti genus
  Ignem fraude mala gentibus intulit.
Post ignem aetheria domo
  Subductum macies et nova febrium
Terris incubuit cohors,
  Semotique prius tarda necessitas
Leti corripuit gradum.
  Expertus vacuum Daedalus aera
Pennis non homini datis;
  Perrupit Acheronta Herculeus labor.
Nil mortalibus arduist;
  Caelum ipsum petimus stultitia, neque
Per nostrum patimur scelus
  Iracunda Iovem ponere fulmina.

IV.

Solvitur acris hiems grata vice veris et Favoni,
  Trahuntque siccas machinae carinas,
Ac neque iam stabulis gaudet pecus aut arator igni,
  Nec prata canis albicant pruinis.
Iam Cytherea choros ducit Venus imminente luna,

Iunctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum graves Cyclopum
Volcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto
Aut flore terrae quem ferunt solutae;
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna sive malit haedo.
Pallida mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sesti,
Vitae summa brevis spem nos vetat incohare longam.
Iam te premet nox, fabulaeque Manes,
Et domus exilis Plutonia; quo simul mearis,
Nec regna vini sortiere talis
Nec tenerum Lycidan mirabere, quo calet iuventus
Nunc omnis et mox virgines tepebunt.

V.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam,

Simplex munditiis? Heu quotiens fidem
Mutatosque deos flebit et aspera
Nigris aequora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea,
Qui semper vacuam, semper amabilem
Sperat, nescius aurae
Fallacis. Miseri, quibus

Intemptata nites. Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris deo.

VI.

Scriberis Vario fortis et hostium
Victor Maeonii carminis alite,
Quam rem cumque ferox navibus aut equis
Miles te duce gesserit.

Nos, Agrippa, neque haec dicere nec gravem
Pelidae stomachum cedere nescii
Nec cursus duplicis per mare Ulixei
Nec saevam Pelopis domum

Conamur, tenues grandia, dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
Culpa deterere ingeni.

Quis Martem tunica tectum adamantina
Digne scripserit, aut pulvere Troico
Nigrum Merionen, aut ope Palladis
Tydiden superis parem?

Nos convivia, nos proelia virginum
Sectis in iuvenes unguibus acrium
Cantamus vacui, sive quid urimur,
Non praeter solitum leves.

VII.

Laudabunt alii claram Rhodon aut Mytilenen
  Aut Epheson bimarisve Corinthi
Moenia vel Baccho Thebas vel Apolline Delphos
  Insignes aut Thessala Tempe.
Sunt quibus unum opus est intactae Palladis urbem
  Carmine perpetuo celebrare et
Undique decerptam fronti praeponere olivam.
  Plurimus in Iunonis honorem
Aptum dicet equis Argos ditesque Mycenas.
  Me nec tam patiens Lacedaemon
Nec tam Larisae percussit campus opimae,
  Quam domus Albuneae resonantis
Et praeceps Anio ac Tiburni lucus et uda
  Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila caelo
  Saepe Notus neque parturit imbres
Perpetuo, sic tu sapiens finire memento
  Tristitiam vitaeque labores
Molli, Plance, mero, seu te fulgentia signis
  Castra tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
  Cum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
  Sic tristes adfatus amicos:
'Quo nos cumque feret melior fortuna parente,
  Ibimus, o socii comitesque!
Nil desperandum Teucro duce et auspice Teucro:
  Certus enim promisit Apollo,
Ambiguam tellure nova Salamina futuram.
  O fortes peioraque passi

Mecum saepe viri, nunc vino pellite curas;
  Cras ingens iterabimus aequor.'

VIII.

Lydia, dic, per omnes
  Te deos oro, Sybarin cur properes amando
Perdere; cur apricum
  Oderit campum, patiens pulveris atque solis?
Cur neque militares
  Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
  Cur timet flavum Tiberim tangere? Cur olivum
Sanguine viperino
  Cautius vitat, neque iam livida gestat armis
Bracchia, saepe disco,
  Saepe trans finem iaculo nobilis expedito?
Quid latet, ut marinae
  Filium dicunt Thetidis sub lacrimosa Troiae
Funera, ne virilis
  Cultus in caedem et Lycias proriperet catervas?

IX.

Vides ut alta stet nive candidum
Soracte, nec iam sustineant onus
  Silvae laborantes, geluque
    Flumina constiterint acuto.

Dissolve frigus ligna super foco
Large reponens atque benignius
  Deprome quadrimum Sabina,
    O Thaliarche, merum diota.

Permitte divis cetera; qui simul
Stravere ventos aequore fervido
Deproeliantes, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras, fuge quaerere et
Quem fors dierum cumque dabit lucro
Adpone, nec dulces amores
Sperne puer neque tu choreas,

Donec virenti canities abest
Morosa. Nunc et campus et areae
Lenesque sub noctem susurri
Composita repetantur hora;

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo
Pignusque dereptum lacertis
Aut digito male pertinaci.

X.

Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae,

Te canam, magni Iovis et deorum
Nuntium curvaeque lyrae parentem,
Callidum quidquid placuit iocoso
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci

Voce dum terret, viduus pharetra
  Risit Apollo.

Quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Troiae
  Castra fefellit.

Tu pias laetis animas reponis
Sedibus virgaque levem coerces
Aurea turbam, superis deorum
  Gratus et imis.

XI.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem di dederint, Leuconoe, nec Babylonios
Temptaris numeros. Ut melius quidquid erit pati,
Seu plures hiemes seu tribuit Iuppiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum: sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas: carpe diem, quam minimum credula postero.

XII.

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? Cuius recinet iocosa
  Nomen imago

Aut in umbrosis Heliconis oris,
Aut super Pindo gelidove in Haemo?
Unde vocalem temere insecutae
  Orphea silvae,

Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
  Ducere quercus.

Quid prius dicam solitis parentis
Laudibus, qui res hominum ac deorum,
Qui mare ac terras variisque mundum
  Temperat horis?

Unde nil maius generatur ipso,
Nec viget quicquam simile aut secundum:
Proximos illi tamen occupavit
  Pallas honores.

Proeliis audax neque te silebo,
Liber, et saevis inimica virgo
Beluis, nec te, metuende certa
  Phoebe sagitta.

Dicam et Alciden puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
  Stella refulsit,

Defluit saxis agitatus humor,
Concidunt venti fugiuntque nubes,
Et minax, quod sic voluere, ponto
  Unda recumbit.

Romulum post hos prius an quietum
Pompili regnum memorem an superbos
Tarquini fasces dubito, an Catonis
  Nobile letum.

Regulum et Scauros animaeque magnae
Prodigum Paullum superante Poeno
Gratus insigni referam camena
  Fabriciumque.

Hunc, et incomptis Curium capillis
Utilem bello tulit, et Camillum
Saeva paupertas et avitus apto
  Cum lare fundus.

Crescit occulto velut arbor aevo
Fama Marcelli; micat inter omnes
Iulium sidus velut inter ignes
  Luna minores.

Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
  Caesare regnes.

Ille seu Parthos Latio imminentes
Egerit iusto domitos triumpho,
Sive subiectos Orientis orae
  Seras et Indos,

Te minor latum reget aequus orbem;
Tu gravi curru quaties Olympum,
Tu parum castis inimica mittes
  Fulmina lucis.

XIII.

Cum tu, Lydia, Telephi
  Cervicem roseam, cerea Telephi
Laudas bracchia, vae meum
  Fervens difficili bile tumet iecur.
Tum nec mens mihi nec color
  Certa sede manet, umor et in genas
Furtim labitur, arguens
  Quam lentis penitus macerer ignibus.
Uror, seu tibi candidos
  Turparunt umeros immodicae mero
Rixae, sive puer furens
  Impressit memorem dente labris notam.
Non, si me satis audias,
  Speres perpetuum dulcia barbare
Laedentem oscula, quae Venus
  Quinta parte sui nectaris imbuit.
Felices ter et amplius,
  Quos inrupta tenet copula nec malis
Divolsus querimoniis
  Suprema citius solvet amor die.

XIV.

O navis, referent in mare te novi
Fluctus! O quid agis? Fortiter occupa
  Portum! Nonne vides ut
    Nudum remigio latus

Et malus celeri saucius Africo
Antemnaeque gemant, ac sine funibus

Vix durare carinae
Possint imperiosius

Aequor? Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Silvae filia nobilis,

Iactes et genus et nomen inutile;
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

XV.

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos ut caneret fera

Nereus fata: 'Mala ducis avi domum,
Quam multo repetet Graecia milite,
Coniurata tuas rumpere nuptias
Et regnum Priami vetus.

Heu heu, quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Iam galeam Pallas et aegida
Currusque et rabiem parat.

Nequiquam Veneris praesidio ferox
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides;
Nequiquam thalamo graves

Hastas et calami spicula Cnosii
Vitabis strepitumque et celerem sequi
Aiacem: tamen, heu, serus adulteros
Crines pulvere collines.

Non Laertiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
Teucer, te Sthenelus, sciens

Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
Tydides, melior patre,

Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuae.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei:
Post certas hiemes uret Achaicus
Ignis Iliacas domos.'

XVI.

O matre pulchra filia pulchrior,
Quem criminosis cumque voles modum
Pones iambis, sive flamma
Sive mari libet Hadriano.

Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
  Non Liber aeque, non acuta
    Sic geminant Corybantes aera,

Tristes ut irae, quas neque Noricus
Deterret ensis nec mare naufragum
  Nec saevus ignis nec tremendo
    Iuppiter ipse ruens tumultu.

Fertur Prometheus addere principi
Limo coactus particulam undique
  Desectam et insani leonis
    Vim stomacho adposuisse nostro.

Irae Thyesten exitio gravi
Stravere et altis urbibus ultimae
  Stetere causae cur perirent
    Funditus imprimeretque muris

Hostile aratrum exercitus insolens.
Compesce mentem! Me quoque pectoris
  Temptavit in dulci iuventa
    Fervor et in celeres iambos

Misit furentem; nunc ego mitibus
Mutare quaero tristia, dum mihi
  Fias recantatis amica
    Opprobriis animumque reddas.

XVII.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus et igneam
  Defendit aestatem capellis
    Usque meis pluviosque ventos.

Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olentis uxores mariti,
Nec virides metuunt colubras

Nec Martiales haediliae lupos,
Utcumque dulci, Tyndari, fistula
Valles et Usticae cubantis
Levia personuere saxa.

Di me tuentur, dis pietas mea
Et Musa cordist. Hic tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus et fide Teia
Dices laborantes in uno
Penelopen vitreamque Circen;

Hic innocentis pocula Lesbii
Duces sub umbra, nec Semeleius
Cum Marte confundet Thyoneus
Proelia, nec metues protervum

Suspecta Cyrum, ne male dispari
Incontinentes iniciat manus
Et scindat haerentem coronam
Crinibus immeritamque vestem.

XVIII.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit neque

Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At nequis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata, monet Sithoniis non levis Euhius,
Cum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus amor sui,
Et tollens vacuum plus nimio gloria verticem
Arcanique fides prodiga, perlucidior vitro.

XIX.

Mater saeva Cupidinum
  Thebanaeque iubet me Semelae puer
Et lasciva Licentia
  Finitis animum reddere amoribus.
Urit me Glycerae nitor,
  Splendentis Pario marmore purius;
Urit grata protervitas
  Et voltus nimium lubricus adspici.
In me tota ruens Venus
  Cyprum deseruit, nec patitur Scythas
Et versis animosum equis
  Parthum dicere nec quae nihil attinent.
Hic vivum mihi caespitem, hic
  Verbenas, pueri, ponite turaque
Bimi cum patera meri:
  Mactata veniet lenior hostia.

XX.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
  Cum tibi plausus,

Care Maecenas eques, ut paterni
Fluminis ripae simul et iocosa
Redderet laudes tibi Vaticani
  Montis imago.

Caecubum et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites neque Formiani
  Pocula colles.

XXI.

Dianam tenerae dicite virgines,
Intonsum, pueri, dicite Cynthium
  Latonamque supremo
    Dilectam penitus Iovi.

Vos laetam fluviis et nemorum coma,
Quaecumque aut gelido prominet Algido,
  Nigris aut Erymanthi
    Silvis aut viridis Cragi;

Vos Tempe totidem tollite laudibus
Natalemque, mares, Delon Apollinis
  Insignemque pharetra
    Fraternaque umerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo et principe Caesare in
  Persas atque Britannos
    Vestra motus aget prece.

XXII.

Integer vitae scelerisque purus
Non eget Mauris iaculis neque arcu
Nec venenatis gravida sagittis,
  Fusce, pharetra,

Sive per Syrtes iter aestuosas,
Sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
  Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
  Fugit inermem,

Quale portentum neque militaris
Daunias latis alit aesculetis
Nec Iubae tellus generat, leonum
  Arida nutrix.

Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
  Iuppiter urget;

Pone sub curru nimium propinqui
Solis in terra domibus negata:

Dulce ridentem Lalagen amabo,
  Dulce loquentem.

XXIII.

Vitas hinuleo me similis, Chloe,
Quaerenti pavidam montibus aviis
  Matrem non sine vano
    Aurarum et siluae metu.

Nam seu mobilibus veris inhorruit
Adventus foliis, seu virides rubum
  Dimovere lacertae,
    Et corde et genibus tremit.

Atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor:
  Tandem desine matrem
    Tempestiva sequi viro.

XXIV.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam pater
  Vocem cum cithara dedit.

Ergo Quintilium perpetuus sopor
Urget! Cui Pudor et Iustitiae soror,
Incorrupta Fides, nudaque Veritas
  Quando ullum inveniet parem?

Multis ille bonis flebilis occidit,
Nulli flebilior quam tibi, Vergili.

Tu frustra pius heu non ita creditum
Poscis Quintilium deos.

Quod si Threicio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini,
Quam virga semel horrida,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum: sed levius fit patientia,
Quidquid corrigerest nefas.

XXV.

Parcius iunctas quatiunt fenestras
Iactibus crebris iuvenes protervi,
Nec tibi somnos adimunt, amatque
Ianua limen,

Quae prius multum facilis movebat
Cardines. Audis minus et minus iam:
'Me tuo longas pereunte noctes,
Lydia, dormis?'

Invicem moechos anus arrogantes
Flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,

Cum tibi flagrans amor et libido,
Quae solet matres furiare equorum,
Saeviet circa iecur ulcerosum,
Non sine questu,

Laeta quod pubes hedera virenti
Gaudeat pulla magis atque myrto,
Aridas frondes hiemis sodali
Dedicet Euro.

XXVI.

Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis, quis sub Arcto
Rex gelidae metuatur orae,

Quid Tiridaten terreat, unice
Securus. O quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,

Pimplei dulcis. Nil sine te mei
Prosunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro
Teque tuasque decet sorores.

XXVII.

Natis in usum laetitiae scyphis
Pugnare Thracumst: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
Immane quantum discrepat; impium
Lenite clamorem, sodales,
Et cubito remanete presso.

Voltis severi me quoque sumere
Partem Falerni? Dicat Opuntiae
Frater Megillae quo beatus
Volnere, qua pereat sagitta.

Cessat voluntas? Non alia bibam
Mercede. Quae te cumque domat Venus,
Non erubescendis adurit
Ignibus ingenuoque semper

Amore peccas. Quidquid habes, age,
Depone tutis auribus. A miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma!

Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix inligatum te triformi
Pegasus expediet Chimaera.

XXVIII.

Te maris et terrae numeroque carentis arenae
Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera, nec quicquam tibi prodest
Aerias temptasse domos animoque rotundum
Percurrisse polum morituro.
Occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras
Et Iovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco

Demissum, quamvis clipeo Troiana refixo
  Tempora testatus nihil ultra
Nervos atque cutem morti concesserat atrae,
  Iudice te non sordidus auctor
Naturae verique. Sed omnes una manet nox
  Et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti,
  Exitiost avidum mare nautis;
Mixta senum ac iuvenum densentur funera; nullum
  Saeva caput Proserpina fugit:
Me quoque devexi rapidus comes Orionis
  Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae
  Ossibus et capiti inhumato
Particulam dare: sic, quodcumque minabitur Eurus
  Fluctibus Hesperiis, Venusinae
Plectantur silvae te sospite, multaque merces,
  Unde potest, tibi defluat aequo
Ab Iove Neptunoque sacri custode Tarenti.
  Neglegis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
  Debita iura vicesque superbae
Te maneant ipsum: precibus non linquar inultis,
  Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
  Iniecto ter pulvere curras.

XXIX.

Icci, beatis nunc Arabum invides
Gazis et acrem militiam paras
Non ante devictis Sabaeae
Regibus, horribilique Medo

Nectis catenas? Quae tibi virginum
Sponso necato barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus et Tiberim reverti,

Cum tu coemptos undique nobilis
Libros Panaeti Socraticam et domum
Mutare loricis Hiberis,
Pollicitus meliora, tendis?

XXX.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron et vocantis
Ture te multo Glycerae decoram
Transfer in aedem.

Fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
Et parum comis sine te Iuventas
Mercuriusque.

XXXI.

Quid dedicatum poscit Apollinem
Vates? Quid orat, de patera novum
Fundens liquorem? Non opimae
Sardiniae segetes feraces,

Non aestuosae grata Calabriae
Armenta, non aurum aut ebur Indicum,
Non rura, quae Liris quieta
Mordet aqua taciturnus amnis.

Premant Calena falce quibus dedit
Fortuna vitem, dives et aureis
Mercator exsiccet culullis
Vina Syra reparata merce,

Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascunt olivae,
Me cichorea levesque malvae.

Frui paratis et valido mihi,
Latoe, dones et precor integra
Cum mente nec turpem senectam
Degere nec cithara carentem.

XXXII.

Poscimur. Siquid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures, age dic Latinum,
Barbite, carmen,

Lesbio primum modulate civi,
Qui ferox bello tamen inter arma,
Sive iactatam religarat udo
  Litore navim,

Liberum et Musas Veneremque et illi
Semper haerentem puerum canebat,
Et Lycum nigris oculis nigroque
  Crine decorum.

O decus Phoebi et dapibus supremi
Grata testudo Iovis, o laborum
Dulce lenimen, mihi cumque salve
  Rite vocanti!

XXXIII.

Albi, ne doleas plus nimio memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi iunior
  Laesa praeniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
Declinat Pholoen; sed prius Apulis
  Iungentur capreae lupis

Quam turpi Pholoe peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub iuga aenea
  Saevo mittere cum ioco.

Ipsum me melior cum peteret Venus,
Grata detinuit compede Myrtale

Libertina, fretis acrior Hadriae
Curvantis Calabros sinus.

XXXIV.

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus

Cogor relictos. Namque Diespiter,
Igni corusco nubila dividens
Plerumque, per purum tonantes
Egit equos volucremque currum,

Quo bruta tellus et vaga flumina,
Quo Styx et invisi horrida Taenari
Sedes Atlanteusque finis
Concutitur. Valet ima summis

Mutare et insignem attenuat deus,
Obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

XXXV.

O diva, gratum quae regis Antium,
Praesens vel imo tollere de gradu
Mortale corpus vel superbos
Vertere funeribus triumphos,

Te pauper ambit sollicita prece
Ruris colonus, te dominam aequoris
Quicumque Bithyna lacessit
Carpathium pelagus carina.

Te Dacus asper, te profugi Scythae
Urbesque gentesque et Latium ferox
Regumque matres barbarorum et
Purpurei metuunt tyranni,

Iniurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantes, ad arma
Concitet imperiumque frangat.

Te semper anteit saeva Necessitas,
Clavos trabales et cuneos manu
Gestans aena, nec severus
Uncus abest liquidumque plumbum.

Te Spes et albo rara Fides colit
Velata panno, nec comitem abnegat,
Utcumque mutata potentes
Veste domos inimica linquis.

At volgus infidum et meretrix retro
Periura cedit, diffugiunt cadis
Cum faece siccatis amici
Ferre iugum pariter dolosi.

Serves iturum Caesarem in ultimos
Orbis Britannos et iuvenum recens
Examen Eois timendum
Partibus Oceanoque rubro.

Eheu cicatricum et sceleris pudet
Fratrumque. Quid nos dura refugimus
  Aetas? quid intactum nefasti
    Liquimus? unde manum iuventus

Metu deorum continuit? quibus
Pepercit aris? O utinam nova
  Incude diffingas retusum in
    Massagetas Arabasque ferrum!

XXXVI.

Et ture et fidibus iuvat
  Placare et vituli sanguine debito
Custodes Numidae deos,
  Qui nunc Hesperia sospes ab ultima
Caris multa sodalibus,
  Nulli plura tamen dividit oscula
Quam dulci Lamiae, memor
  Actae non alio rege puertiae
Mutataeque simul togae.
  Cressa ne careat pulchra dies nota,
Neu promptae modus amphorae
  Neu morem in Salium sit requies pedum,
Neu multi Damalis meri
  Bassum Threicia vincat amystide,
Neu desint epulis rosae
  Neu vivax apium neu breve lilium.
Omnes in Damalin putres
  Deponent oculos, nec Damalis novo
Divelletur adultero,
  Lascivis hederis ambitiosior.

XXXVII.

Nunc est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
   Ornare pulvinar deorum
      Tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
   Regina dementes ruinas
      Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
   Sperare fortunaque dulci
      Ebria. Sed minuit furorem

Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
   Redegit in veros timores
      Caesar, ab Italia volantem

Remis adurgens, accipiter velut
Molles columbas aut leporem citus
   Venator in campis nivalis
      Haemoniae, daret ut catenis

Fatale monstrum. Quae generosius
Perire quaerens nec muliebriter
   Expavit ensem nec latentes
      Classe cita reparavit oras.

Ausa et iacentem visere regiam
Voltu sereno, fortis et asperas

Tractare serpentes, ut atrum
Corpore combiberet venenum,

Deliberata morte ferocior,
Saevis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

XXXVIII.

Persicos odi, puer, apparatus;
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil adlabores
Sedulus curo: neque te ministrum
Dedecet myrtus neque me sub arta
Vite bibentem.

CARMINUM

LIBER SECUNDUS.

I.

Motum ex Metello consule civicum
Bellique causas et vitia et modos
  Ludumque Fortunae gravesque
    Principum amicitias et arma

Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
  Tractas et incedis per ignes
    Suppositos cineri doloso.

Paullum severae Musa tragoediae
Desit theatris; mox ubi publicas
  Res ordinaris, grande munus
    Cecropio repetes cothurno,

Insigne maestis praesidium reis
Et consulenti, Pollio, Curiae,
  Cui laurus aeternos honores
    Delmatico peperit triumpho.

Iam nunc minaci murmure cornuum
Perstringis aures, iam litui strepunt,
  Iam fulgor armorum fugaces
    Terret equos equitumque voltus.

Audire magnos iam videor duces,
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.

Iuno et deorum quisquis amicior
Afris inulta cesserat impotens
Tellure victorum nepotes
Rettulit inferias Iugurthae.

Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
Testatur auditumque Medis
Hesperiae sonitum ruinae?

Qui gurges aut quae flumina lugubris
Ignara belli? quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?

Sed ne relictis, Musa procax, iocis
Ceae retractes munera neniae,
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

II.

Nullus argento color est avaris
Abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius aevo,
Notus in fratres animi paterni:

Illum aget penna metuente solvi
  Fama superstes.

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus iungas et uterque Poenus
  Serviat uni.

Crescit indulgens sibi dirus hydrops
Nec sitim pellit, nisi causa morbi
Fugerit venis et aquosus albo
  Corpore languor.

Redditum Cyri solio Phraaten
Dissidens plebi numero beatorum
Eximit Virtus populumque falsis
  Dedocet uti

Vocibus, regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentes oculo inretorto
  Spectat acervos.

III.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
  Ab insolenti temperatam
    Laetitia, moriture Delli,

Seu maestus omni tempore vixeris,
Seu te in remoto gramine per dies
  Festos reclinatum bearis
    Interiore nota Falerni.

Quo pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis? Quid obliquo laborat
Lympha fugax trepidare rivo?

Huc vina et unguenta et nimium breves
Flores amoenae ferre iube rosae,
Dum res et aetas et sororum
Fila trium patiuntur atra.

Cedes coemptis saltibus et domo
Villaque, flavus quam Tiberis lavit,
Cedes, et exstructis in altum
Divitiis potietur heres.

Divesne prisco natus ab Inacho
Nil interest an pauper et infima
De gente sub divo moreris,
Victima nil miserantis Orci.

Omnes eodem cogimur, omnium
Versatur urna serius ocius
Sors exitura et nos in aeternum
Exsilium impositura cumbae.

IV.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseis niveo colore
Movit Achillem;

Movit Aiacem Telamone natum
Forma captivae dominum Tecmessae;

Arsit Atrides medio in triumpho
  Virgine rapta,

Barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
Tradidit fessis leviora tolli
  Pergama Grais.

Nescias an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus et penates
  Maeret iniquos.

Crede non illam tibi de scelesta
Plebe dilectam, neque sic fidelem,
Sic lucro aversam potuisse nasci
  Matre pudenda.

Bracchia et voltum teretesque suras
Integer laudo; fuge suspicari,
Cuius octavum trepidavit aetas
  Claudere lustrum.

V.

Nondum subacta ferre iugum valet
Cervice, nondum munia comparis
  Aequare nec tauri ruentis
    In venerem tolerare pondus.

Circa virentes est animus tuae
Campos iuvencae, nunc fluviis gravem
  Solantis aestum, nunc in udo
    Ludere cum vitulis salicto

Praegestientis. Tolle cupidinem
Immitis uvae: iam tibi lividos
Distinguet autumnus racemos
Purpureo varius colore.

Iam te sequetur: currit enim ferox
Aetas, et illi, quos tibi dempserit,
Adponet annos; iam proterva
Fronte petet Lalage maritum,

Dilecta quantum non Pholoe fugax,
Non Chloris, albo sic umero nitens
Ut pura nocturno renidet
Luna mari, Cnidiusve Gyges,

Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum solutis
Crinibus ambiguoque voltu.

VI.

Septimi, Gades aditure mecum et
Cantabrum indoctum iuga ferre nostra et
Barbaras Syrtes, ubi Maura semper
Aestuat unda:

Tibur Argeo positum colono
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque.

Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi

Flumen et regnata petam Laconi
  Rura Phalantho.

Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt viridique certat
  Baca Venafro;

Ver ubi longum tepidasque praebet
Iuppiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
  Invidet uvis.

Ille te mecum locus et beatae
Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
  Vatis amici.

VII.

O saepe mecum tempus in ultimum
Deducte Bruto militiae duce,
  Quis te redonavit Quiritem
    Dis patriis Italoque caelo,

Pompei, meorum prime sodalium,
Cum quo morantem saepe diem mero
  Fregi, coronatus nitentes
    Malobathro Syrio capillos?

Tecum Philippos et celerem fugam
Sensi relicta non bene parmula,
  Cum fracta virtus et minaces
    Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aere;
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.

Ergo obligatam redde Iovi dapem,
Longaque fessum militia latus
Depone sub lauru mea nec
Parce cadis tibi destinatis.

Oblivioso levia Massico
Ciboria exple, funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

Curatve myrto? Quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furerest amico.

VIII.

Ulla si iuris tibi peierati
Poena, Barine, nocuisset umquam,
Dente si nigro fieres vel uno
Turpior ungui,

Crederem. Sed tu simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo, iuvenumque prodis
Publica cura.

Expedit matris cineres opertos
Fallere et toto taciturna noctis

Signa cum caelo gelidaque divos
  Morte carentes.

Ridet hoc, inquam, Venus ipsa, rident
Simplices Nymphae ferus et Cupido,
Semper ardentes acuens sagittas
  Cote cruenta.

Adde quod pubes tibi crescit omnis,
Servitus crescit nova, nec priores
Impiae tectum dominae relinquunt,
  Saepe minati.

Te suis matres metuunt iuvencis,
Te senes parci miseraeque nuper
Virgines nuptae, tua ne retardet
  Aura maritos.

IX.

Non semper imbres nubibus hispidos
Manant in agros aut mare Caspium
  Vexant inaequales procellae
    Usque, nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnes, aut Aquilonibus
  Querceta Gargani laborant
    Et foliis viduantur orni:

Tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
  Surgente decedunt amores
    Nec rapidum fugiente solem.

At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
  Annos, nec impubem parentes
    Troilon aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querellarum, et potius nova
  Cantemus Augusti tropaea
    Caesaris et rigidum Niphaten,

Medumque flumen gentibus additum
Victis minores volvere vertices,
  Intraque praescriptum Gelonos
    Exiguis equitare campis.

X.

Rectius vives, Licini, neque altum
Semper urgendo neque, dum procellas
Cautus horrescis, nimium premendo
  Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
  Sobrius aula.

Saepius ventis agitatur ingens
Pinus et celsae graviore casu
Decidunt turres feriuntque summos
  Fulgura montes.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum

Pectus. Informes hiemes reducit
  Iuppiter, idem

Submovet. Non, si male nunc, et olim
Sic erit: quondam cithara tacentem
Suscitat Musam neque semper arcum
  Tendit Apollo.

Rebus angustis animosus atque
Fortis appare; sapienter idem
Contrahes vento nimium secundo
  Turgida vela.

XI.

Quid bellicosus Cantaber et Scythes,
Hirpine Quinti, cogitet Hadria
  Divisus obiecto, remittas
    Quaerere, nec trepides in usum

Poscentis aevi pauca. Fugit retro
Levis iuventas et decor, arida
  Pellente lascivos amores
    Canitie facilemque somnum.

Non semper idem floribus est honor
Vernis, neque uno luna rubens nitet
  Voltu: quid aeternis minorem
    Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu iacentes sic temere et rosa
  Canos odorati capillos,
    Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Euhius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha?

Quis devium scortum eliciet domo
Lyden? Eburna, dic age, cum lyra
Maturet, in comptum Lacaenae
More comam religata nodum.

XII.

Nolis longa ferae bella Numantiae
Nec durum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
Aptari citharae modis,

Nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris iuvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
Regum colla minacium.

Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos et bene mutuis
Fidum pectus amoribus;

Quam nec ferre pedem dedecuit choris
Nec certare ioco nec dare bracchia

Ludentem nitidis virginibus sacro
  Dianae celebris die.

Num tu quae tenuit dives Achaemenes
Aut pinguis Phrygiae Mygdonias opes
Permutare velis crine Licymniae,
  Plenas aut Arabum domos,

Dum flagrantia detorquet ad oscula
Cervicem, aut facili saevitia negat
Quae poscente magis gaudeat eripi,
  Interdum rapere occupet?

XIII.

Ille et nefasto te posuit die,
Quicumque primum, et sacrilega manu
  Produxit, arbos, in nepotum
    Perniciem opprobriumque pagi;

Illum et parentis crediderim sui
Fregisse cervicem et penetralia
  Sparsisse nocturno cruore
    Hospitis; ille venena Colcha

Et quidquid usquam concipitur nefas
Tractavit, agro qui statuit meo
  Te triste lignum, te caducum
    In domini caput immerentis.

Quid quisque vitet, numquam homini satis
Cautumst in horas: navita Bosporum
  Poenus perhorrescit neque ultra
    Caeca timet aliunde fata;

Miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
  Robur; sed improvisa leti
    Vis rapuit rapietque gentes.

Quam paene furvae regna Proserpinae
Et iudicantem vidimus Aeacum
  Sedesque discretas piorum et
    Aeoliis fidibus querentem

Sappho puellis de popularibus,
Et te sonantem plenius aureo,
  Alcaee, plectro dura navis,
    Dura fugae mala, dura belli.

Utrumque sacro digna silentio
Mirantur umbrae dicere; sed magis
  Pugnas et exactos tyrannos
    Densum umeris bibit aure volgus.

Quid mirum, ubi illis carminibus stupens
Demittit atras belua centiceps
  Aures, et intorti capillis
    Eumenidum recreantur angues?

Quin et Prometheus et Pelopis parens
Dulci laborem decipitur sono,
  Nec curat Orion leones
    Aut timidos agitare lyncas.

XIV.

Eheu fugaces, Postume, Postume,
Labuntur anni, nec pietas moram
  Rugis et instanti senectae
    Adferet indomitaeque morti;

Non si trecenis quotquot eunt dies,
Amice, places inlacrimabilem
  Plutona tauris, qui ter amplum
    Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicumque terrae munere vescimur,
  Enaviganda, sive reges
    Sive inopes erimus coloni.

Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
  Frustra per autumnos nocentem
    Corporibus metuemus austrum:

Visendus ater flumine languido
Cocytos errans et Danai genus
  Infame damnatusque longi
    Sisyphus Aeolides laboris.

Linquenda tellus et domus et placens
Uxor, neque harum, quas colis, arborum
  Te praeter invisas cupressos
    Ulla brevem dominum sequetur.

Absumet heres Caecuba dignior
Servata centum clavibus et mero
  Tinguet pavimentum superbo,
    Pontificum potiore cenis.

XV.

Iam pauca aratro iugera regiae
Moles relinquent; undique latius
  Extenta visentur Lucrino
    Stagna lacu, platanusque caelebs

Evincet ulmos; tum violaria et
Myrtus et omnis copia narium
Spargent olivetis odorem
Fertilibus domino priori;

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton,

Nec fortuitum spernere caespitem
Leges sinebant, oppida publico
Sumptu iubentes et deorum
Templa novo decorare saxo.

XVI.

Otium divos rogat in patenti
Prensus Aegaeo, simul atra nubes
Condidit lunam neque certa fulgent
Sidera nautis;

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura ve-
nale nec auro.

Non enim gazae neque consularis
Submovet lictor miseros tumultus

Mentis et curas laqueata circum
  Tecta volantes.

Vivitur parvo bene cui paternum
Splendet in mensa tenui salinum
Nec leves somnos timor aut cupido
  Sordidus aufert.

Quid brevi fortes iaculamur aevo
Multa? Quid terras alio calentes
Sole mutamus? Patriae quis exsul
  Se quoque fugit?

Scandit aeratas vitiosa naves
Cura nec turmas equitum relinquit,
Ocior cervis et agente nimbos
  Ocior Euro.

Laetus in praesens animus quod ultrast
Oderit curare et amara lento
Temperet risu; nihil est ab omni
  Parte beatum.

Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus,
Et mihi forsan tibi quod negarit
  Porriget hora.

Te greges centum Siculaeque circum
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro
  Murice tinctae

Vestiunt lanae; mihi parva rura et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
  Spernere volgus.

XVII.

Cur me querellis exanimas tuis?
Nec dis amicumst nec mihi te prius
Obire, Maecenas, mearum
Grande decus columenque rerum.

A, te meae si partem animae rapit
Maturior vis, quid moror altera,
Nec carus aeque nec superstes
Integer? Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcumque praecedes, supremum
Carpere iter comites parati.

Me nec Chimaerae spiritus igneae
Nec, si resurgat, centimanus Gyas
Divellet umquam: sic potenti
Iustitiae placitumque Parcis.

Seu Libra seu me Scorpios adspicit
Formidolosus pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae,

Utrumque nostrum incredibili modo
Consentit astrum. Te Iovis impio
Tutela Saturno refulgens
Eripuit volucrisque Fati

Tardavit alas, cum populus frequens
Laetum theatris ter crepuit sonum;

Me truncus inlapsus cerebro
Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
Aedemque votivam memento;
Nos humilem feriemus agnam.

XVIII.

Non ebur neque aureum
Mea renidet in domo lacunar,
Non trabes Hymettiae
Premunt columnas ultima recisas
Africa, neque Attali
Ignotus heres regiam occupavi,
Nec Laconicas mihi
Trahunt honestae purpuras clientae.
At fides et ingeni
Benigna venast, pauperemque dives
Me petít: nihil supra
Deos lacesso nec potentem amicum
Largiora flagito,
Satis beatus unicis Sabinis.
Truditur dies die,
Novaeque pergunt interire lunae:
Tu secanda marmora
Locas sub ipsum funus, et sepulcri
Immemor struis domos,
Marisque Bais obstrepentis urges
Submovere litora,
Parum locuples continente ripa.

Quid quod usque proximos
Revellis agri terminos et ultra
Limites clientium
Salis avarus? Pellitur paternos
In sinu ferens deos
Et uxor et vir sordidosque natos.
Nulla certior tamen
Rapacis Orci fine destinata
Aula divitem manet
Erum. Quid ultra tendis? Aequa tellus
Pauperi recluditur
Regumque pueris, nec satelles Orci
Callidum Promethea
Revexit auro captus. Hic superbum
Tantalum atque Tantali
Genus coercet, hic levare functum
Pauperem laboribus
Vocatus atque non vocatus audit.

XIX.

Bacchum in remotis carmina rupibus
Vidi docentem, credite posteri,
Nymphasque discentes et aures
Capripedum Satyrorum acutas.

Euhoe, recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laetatur. Euhoe, parce Liber,
Parce gravi metuende thyrso.

Fas pervicaces est mihi Thyiadas
Vinique fontem lactis et uberes

Cantare rivos atque truncis
Lapsa cavis iterare mella;

Fas et beatae coniugis additum
Stellis honorem tectaque Penthei
Disiecta non leni ruina
Thracis et exitium Lycurgi.

Tu flectis amnes, tu mare barbarum,
Tu separatis uvidus in iugis
Nodo coerces viperino
Bistonidum sine fraude crines.

Tu, cum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala;

Quamquam choreis aptior et iocis
Ludoque dictus non sat idoneus
Pugnae ferebaris; sed idem
Pacis eras mediusque belli.

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

XX.

Non usitata nec tenui ferar
Penna biformis per liquidum aethera
Vates, neque in terris morabor
Longius invidiaque maior

Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, quem vocas,
Dilecte Maecenas, obibo
Nec Stygia cohibebor unda.

Iam iam residunt cruribus asperae
Pelles et album mutor in alitem
Superne, nascunturque leves
Per digitos umerosque plumae.

Iam Daedaleo notior Icaro
Visam gementis litora Bospori
Syrtesque Gaetulas canorus
Ales Hyperboreosque campos.

Me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
Noscent Geloni, me peritus
Discet Hiber Rhodanique potor.

Absint inani funere neniae
Luctusque turpes et querimoniae;
Compesce clamorem ac sepulcri
Mitte supervacuos honores.

CARMINUM

LIBER TERTIUS.

I.

Odi profanum volgus et arceo.
Favete linguis: carmina non prius
Audita Musarum sacerdos
Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperiumst Iovis,
Clari Giganteo triumpho,
Cuncta supercilio moventis.

Est ut viro vir latius ordinet
Arbusta sulcis, hic generosior
Descendat in Campum petitor,
Moribus hic meliorque fama

Contendat, illi turba clientium
Sit maior: aequa lege Necessitas
Sortitur insignes et imos;
Omne capax movet urna nomen.

Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeque cantus

Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit umbrosamque ripam,
Non zephyris agitata tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare
Nec saevus Arcturi cadentis
Impetus aut orientis Haedi,

Non verberatae grandine vineae
Fundusque mendax, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Iactis in altum molibus: huc frequens
Caementa demittit redemptor
Cum famulis dominusque terrae

Fastidiosus. Sed Timor et Minae
Scandunt eodem quo dominus, neque
Decedit aerata triremi et
Post equitem sedet atra Cura.

Quodsi dolentem nec Phrygius lapis
Nec purpurarum sidere clarior
Delenit usus nec Falerna
Vitis Achaemeniumque costum:

Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

II.

Angustam amice pauperiem pati
Robustus acri militia puer
Condiscat et Parthos feroces
Vexet eques metuendus hasta,

Vitamque sub divo et trepidis agat
In rebus. Illum ex moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret, eheu, ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.

Dulce et decorumst pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis iuventae
Poplitibus timidoque tergo.

Virtus repulsae nescia sordidae,
Intaminatis fulget honoribus,
Nec sumit aut ponit secures
Arbitrio popularis aurae.

Virtus recludens immeritis mori
Caelum negata temptat iter via,
Coetusque volgares et udam
Spernit humum fugiente penna.

Est et fideli tuta silentio
Merces: vetabo qui Cereris sacrum

Volgarit arcanae sub isdem
Sit trabibus fragilemve mecum

Solvat phaselon; saepe Diespiter
Neglectus incesto addidit integrum:
Raro antecedentem scelestum
Deseruit pede Poena claudo.

III.

Iustum et tenacem propositi virum
Non civium ardor prava iubentium,
Non voltus instantis tyranni
Mente quatit solida, neque Auster,

Dux inquieti turbidus Hadriae,
Nec fulminantis magna manus Iovis;
Si fractus inlabatur orbis,
Impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas,
Quos inter Augustus recumbens
Purpureo bibet ore nectar.

Hac te merentem, Bacche pater, tuae
Vexere tigres, indocili iugum
Collo trahentes; hac Quirinus
Martis equis Acheronta fugit,

Gratum elocuta consiliantibus
Iunone divis: 'Ilion, Ilion
Fatalis incestusque iudex
Et mulier peregrina vertit

In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.

Iam nec Lacaenae splendet adulterae
Famosus hospes nec Priami domus
Periura pugnaces Achivos
Hectoreis opibus refringit,

Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras et invisum nepotem,
Troica quem peperit sacerdos,

Marti redonabo; illum ego lucidas
Inire sedes, ducere nectaris
Sucos et adscribi quietis
Ordinibus patiar deorum.

Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati;
Dum Priami Paridisque busto

Insultet armentum et catulos ferae
Celent inultae, stet Capitolium
Fulgens triumphatisque possit
Roma ferox dare iura Medis.

Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus,

Aurum inrepertum et sic melius situm,
Cum terra celat, spernere fortior
  Quam cogere humanos in usus
    Omne sacrum rapiente dextra.

Quicumque mundo terminus obstitit,
Hunc tangat armis, visere gestiens,
  Qua parte debacchentur ignes,
    Qua nebulae pluviique rores.

Sed bellicosis fata Quiritibus
Hac lege dico, ne nimium pii
  Rebusque fidentes avitae
    Tecta velint reparare Troiae.

Troiae renascens alite lugubri
Fortuna tristi clade iterabitur,
  Ducente victrices catervas
    Coniuge me Iovis et sorore.

Ter si resurgat murus aeneus
Auctore Phoebo, ter pereat meis
  Excisus Argivis, ter uxor
    Capta virum puerosque ploret.'

Non hoc iocosae conveniet lyrae:
Quo, Musa, tendis? Desine pervicax
  Referre sermones deorum et
    Magna modis tenuare parvis.

IV.

Descende caelo et dic age tibia
Regina longum Calliope melos,
Seu voce nunc mavis acuta,
Seu fidibus citharaque Phoebi.

Auditis, an me ludit amabilis
Insania? Audire et videor pios
Errare per lucos, amoenae
Quos et aquae subeunt et aurae.

Me fabulosae Volture in Apulo
Altricis extra limen Apuliae
Ludo fatigatumque somno
Fronde nova puerum palumbes

Texere, mirum quod foret omnibus,
Quicumque celsae nidum Acherontiae
Saltusque Bantinos et arvum
Pingue tenent humilis Forenti,

Ut tuto ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque conlataque myrto,
Non sine dis animosus infans.

Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Praeneste seu Tibur supinum
Seu liquidae placuere Baiae.

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non extinxit arbos,
Nec Sicula Palinurus unda.

Utcumque mecum vos eritis, libens
Insanientem navita Bosporum
  Temptabo et urentes arenas
    Litoris Assyrii viator;

Visam Britannos hospitibus feros
Et laetum equino sanguine Concanum;
  Visam pharetratos Gelonos
    Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes abdidit oppidis,
  Finire quaerentem labores,
    Pierio recreatis antro.

Vos lene consilium et datis et dato
Gaudetis, almae. Scimus, ut impios
  Titanas immanemque turmam
    Fulmine sustulerit caduco

Qui terram inertem, qui mare temperat
Ventosum et urbes regnaque tristia
  Divosque mortalesque turbas
    Imperio regit unus aequo.

Magnum illa terrorem intulerat Iovi
Fidens iuventus horrida bracchiis,
  Fratresque tendentes opaco
    Pelion imposuisse Olympo.

Sed quid Typhoeus et validus Mimas,
Aut quid minaci Porphyrion statu,
  Quid Rhoetus evolsisque truncis
    Enceladus iaculator audax

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Volcanus, hinc matrona Iuno et
Numquam umeris positurus arcum,

Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

Vis consili expers mole ruit sua:
Vim temperatam di quoque provehunt
In maius; idem odere vires
Omne nefas animo moventes.

Testis mearum centimanus Gyas
Sententiarum, notus et integrae
Temptator Orion Dianae,
Virginea domitus sagitta.

Iniecta monstris Terra dolet suis
Maeretque partus fulmine luridum
Missos ad Orcum; nec peredit
Impositam celer ignis Aetnam.

Incontinentis nec Tityi iecur
Reliquit ales, nequitiae additus
Custos; amatorem trecentae
Pirithoum cohibent catenae.

V.

Caelo tonantem credidimus Iovem
Regnare; praesens divus habebitur
Augustus adiectis Britannis
Imperio gravibusque Persis.

Milesne Crassi coniuge barbara
Turpis maritus vixit et hostium,
Pro curia inversique mores!
Consenuit socerorum in armis

Sub rege Medo Marsus et Apulus,
Anciliorum et nominis et togae
Oblitus aeternaeque Vestae,
Incolumi Iove et urbe Roma?

Hoc caverat mens provida Reguli
Dissentientis condicionibus
Foedis et exemplo trahentis
Perniciem veniens in aevum,

Si non periret immiserabilis
Captiva pubes. 'Signa ego Punicis
Adfixa delubris et arma
Militibus sine caede' dixit

'Derepta vidi; vidi ego civium
Retorta tergo bracchia libero
Portasque non clausas et arva
Marte coli populata nostro.

Auro repensus scilicet acrior
Miles redibit. Flagitio additis
Damnum: neque amissos colores
Lana refert medicata fuco,

Nec vera virtus, cum semel excidit,
Curat reponi deterioribus.
  Si pugnat extricata densis
    Cerva plagis, erit ille fortis,

Qui perfidis se credidit hostibus,
Et marte Poenos proteret altero
  Qui lora restrictis lacertis
    Sensit iners timuitque mortem.

Hic, unde vitam sumeret inscius
Pacem duello miscuit. O pudor!
  O magna Carthago, probrosis
    Altior Italiae ruinis!'

Fertur pudicae coniugis osculum
Parvosque natos ut capitis minor
  Ab se removisse et virilem
    Torvus humi posuisse voltum,

Donec labantes consilio patres
Firmaret auctor numquam alias dato,
  Interque maerentes amicos
    Egregius properaret exsul.

Atqui sciebat quae sibi barbarus
Tortor pararet; non aliter tamen
  Dimovit obstantes propinquos
    Et populum reditus morantem,

Quam si clientum longa negotia
Diiudicata lite relinqueret,
  Tendens Venafranos in agros
    Aut Lacedaemonium Tarentum.

VI.

Delicta maiorum immeritus lues,
Romane, donec templa refeceris
Aedesque labentes deorum et
Foeda nigro simulacra fumo.

Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.
Di multa neglecti dederunt
Hesperiae mala luctuosae.

Iam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
Nostros et adiecisse praedam
Torquibus exiguis renidet.

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops,
Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpae saecula nuptias
Primum inquinavere et genus et domos:
Hoc fonte derivata clades
In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo et fingitur artibus
Iam nunc et incestos amores
De tenero meditatur ungui.

Mox iuniores quaerit adulteros
Inter mariti vina, neque eligit
Cui donet impermissa raptim
Gaudia luminibus remotis,

Sed iussa coram non sine conscio
Surgit marito, seu vocat institor
Seu navis Hispanae magister,
Dedecorum pretiosus emptor.

Non his iuventus orta parentibus
Infecit aequor sanguine Punico
Pyrrhumque et ingentem cecidit
Antiochum Hannibalemque dirum;

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
Versare glaebas et severae
Matris ad arbitrium recisos

Portare fustes, sol ubi montium
Mutaret umbras et iuga demeret
Bobus fatigatis amicum
Tempus agens abeunte curru.

Damnosa quid non imminuit dies?
Aetas parentum, peior avis, tulit
Nos nequiores, mox daturos
Progeniem vitiosiorem.

VII.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii
Thyna merce beatum,
Constantis iuvenem fide,

Gygen? Ille Notis actus ad Oricum
Post insana Caprae sidera frigidas
Noctes non sine multis
Insomnis lacrimis agit.

Atqui sollicitae nuntius hospitae,
Suspirare Chloen et miseram tuis
Dicens ignibus uri,
Temptat mille vafer modis.

Ut Proetum mulier perfida credulum
Falsis impulerit criminibus nimis
Casto Bellerophontae
Maturare necem refert;

Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
Et peccare docentes
Fallax historias movet.

Frustra: nam scopulis surdior Icari
Voces audit adhuc integer. At tibi
Ne vicinus Enipeus
Plus iusto placeat cave;

Quamvis non alius flectere equum sciens
Aeque conspicitur gramine Martio,
Nec quisquam citus aeque
Tusco denatat alveo.

Prima nocte domum claude neque in vias
Sub cantu querulae despice tibiae,
Et te saepe vocanti
Duram difficilis mane.

VIII.

Martiis caelebs quid agam Kalendis,
Quid velint flores et acerra turis
Plena miraris positusque carbo in
Caespite vivo,

Docte sermones utriusque linguae?
Voveram dulces epulas et album
Libero caprum prope funeratus
  Arboris ictu.

Hic dies, anno redeunte festus,
Corticem adstrictum pice demovebit
Amphorae fumum bibere institutae
  Consule Tullo.

Sume, Maecenas, cyathos amici
Sospitis centum et vigiles lucernas
Perfer in lucem; procul omnis esto
  Clamor et ira.

Mitte civiles super urbe curas:
Occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
  Dissidet armis,

Servit Hispanae vetus hostis orae
Cantaber sera domitus catena,
Iam Scythae laxo meditantur arcu
  Cedere campis.

Neglegens ne qua populus laboret,
Parce privatus nimium cavere;
Dona praesentis cape laetus horae,
  Linque severa.

IX.

'Donec gratus eram tibi
  Nec quisquam potior bracchia candidae
Cervici iuvenis dabat,
  Persarum vigui rege beatior.'

'Donec non alia magis
  Arsisti neque erat Lydia post Chloen,
Multi Lydia nominis
  Romana vigui clarior Ilia.'

'Me nunc Thressa Chloe regit,
  Dulces docta modos et citharae sciens,
Pro qua non metuam mori,
  Si parcent animae fata superstiti.'

'Me torret face mutua
  Thurini Calais filius Ornyti,
Pro quo bis patiar mori,
  Si parcent puero fata superstiti.'

'Quid si prisca redit Venus
  Diductosque iugo cogit aeneo?
Si flava excutitur Chloe
  Reiectaeque patet ianua Lydiae?'

'Quamquam sidere pulchrior
  Illest, tu levior cortice et improbo
Iracundior Hadria,
  Tecum vivere amem, tecum obeam libens!'

X.

Extremum Tanain si biberes, Lyce,
Saevo nupta viro, me tamen asperas
  Porrectum ante fores obicere incolis
    Plorares Aquilonibus.

Audis, quo strepitu ianua, quo nemus
Inter pulchra satum tecta remugiat
  Ventis, et positas ut glaciet nives
    Puro numine Iuppiter?

Ingratam Veneri pone superbiam,
Ne currente retro funis eat rota:
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.

O quamvis neque te munera nec preces
Nec tinctus viola pallor amantium
Nec vir Pieria paelice saucius
Curvat, supplicibus tuis

Parcas, nec rigida mollior aesculo
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
Caelestis patiens latus.

XI.

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque testudo resonare septem
Callida nervis,

Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis,
Dic modos Lyde quibus obstinatas
Adplicet aures,

Quae velut latis equa trima campis
Ludit exsultim metuitque tangi,
Nuptiarum expers et adhuc protervo
Cruda marito.

Tu potes tigres comitesque silvas
Ducere et rivos celeres morari;
Cessit immanis tibi blandienti
Ianitor aulae

Cerberus, quamvis furiale centum
Muniant angues caput, eius atque
Spiritus taeter saniesque manet
   Ore trilingui.

Quin et Ixion Tityosque voltu
Risit invito; stetit urna paullum
Sicca, dum grato Danai puellas
   Carmine mulces.

Audiat Lyde scelus atque notas
Virginum poenas et inane lymphae
Dolium fundo pereuntis imo,
   Seraque fata

Quae manent culpas etiam sub Orco.
Impiae, (nam quid potuere maius?)
Impiae sponsos potuere duro
   Perdere ferro.

Una de multis face nuptiali
Digna periurum fuit in parentem
Splendide mendax et in omne virgo
   Nobilis aevum;

'Surge' quae dixit iuveni marito,
'Surge, ne longus tibi somnus, unde
Non times, detur; socerum et scelestas
   Falle sorores,

Quae, velut nactae vitulos leaenae,
Singulos eheu lacerant. Ego illis
Mollior nec te feriam neque intra
   Claustra tenebo.

Me pater saevis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
  Classe releget.

I pedes quo te rapiunt et aurae,
Dum favet nox et Venus, i secundo
Omine et nostri memorem sepulcro
  Scalpe querellam.'

XII.

Miserarumst neque amori dare ludum neque dulci
Mala vino lavere, aut exanimari metuentes
Patruae verbera linguae.

Tibi qualum Cythereae puer ales, tibi telas
Operosaeque Minervae studium aufert, Neobule,
Liparaei nitor Hebri

Simul unctos Tiberinis umeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
Neque segni pede victus;

Catus idem per apertum fugientes agitato
Grege cervos iaculari et celer arto latitantem
Fruticeto excipere aprum.

XIII.

O fons Bandusiae, splendidior vitro,
Dulci digne mero non sine floribus,
  Cras donaberis haedo,
    Cui frons turgida cornibus

Primis et venerem et proelia destinat;
Frustra: nam gelidos inficiet tibi
Rubro sanguine rivos,
Lascivi suboles gregis.

Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
Fessis vomere tauris
Praebes et pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis unde loquaces
Lymphae desiliunt tuae.

XIV.

Herculis ritu modo dictus, o plebs,
Morte venalem petiisse laurum,
Caesar Hispana repetit penates
Victor ab ora.

Unico gaudens mulier marito
Prodeat iustis operata sacris
Et soror clari ducis et decorae
Supplice vitta

Virginum matres iuvenumque nuper
Sospitum. Vos, o pueri et puellae
Iam virum expertae, male ominatis
Parcite verbis.

Hic dies vere mihi festus atras
Eximet curas; ego nec tumultum
Nec mori per vim metuam tenente
Caesare terras.

I, pete unguentum, puer, et coronas
Et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
  Fallere testa.

Dic et argutae properet Neaerae
Murreum nodo cohibere crinem;
Si per invisum mora ianitorem
  Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervae;
Non ego hoc ferrem calidus iuventa
  Consule Planco.

XV.

Uxor pauperis Ibyci,
  Tandem nequitiae fige modum tuae
Famosisque laboribus:
  Maturo propior desine funeri
Inter ludere virgines,
  Et stellis nebulam spargere candidis.
Non, siquid Pholoen satis
  Et te, Chlori, decet: filia rectius
Expugnat iuvenum domos,
  Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
  Lascivae similem ludere capreae;
Te lanae prope nobilem
  Tonsae Luceriam, non citharae decent
Nec flos purpureus rosae
  Nec poti vetulam faece tenus cadi.

XVI.

Inclusam Danaen turris aenea
Robustaeque fores et vigilum canum
  Tristes excubiae munierant satis
    Nocturnis ab adulteris,

Si non Acrisium virginis abditae
Custodem pavidum Iuppiter et Venus
  Risissent: fore enim tutum iter et patens
    Converso in pretium deo.

Aurum per medios ire satellites
Et perrumpere amat saxa potentius
  Ictu fulmineo: concidit auguris
    Argivi domus, ob lucrum

Demersa exitio; diffidit urbium
Portas vir Macedo et subruit aemulos
  Reges muneribus; munera navium
    Saevos inlaqueant duces.

Crescentem sequitur cura pecuniam
Maiorumque fames. Iure perhorrui
  Late conspicuum tollere verticem,
    Maecenas, equitum decus.

Quanto quisque sibi plura negaverit,
Ab dis plura feret. Nil cupientium
  Nudus castra peto et transfuga divitum
    Partes linquere gestio,

Contemptae dominus splendidior rei,
Quam si quidquid arat impiger Apulus
  Occultare meis dicerer horreis,
    Magnas inter opes inops.

Purae rivus aquae silvaque iugerum
Paucorum et segetis certa fides meae
Fulgentem imperio fertilis Africae
Fallit sorte beatior.

Quamquam nec Calabrae mella ferunt apes,
Nec Laestrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis
Crescunt vellera pascuis;

Importuna tamen pauperies abest,
Nec si plura velim tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa: benest, cui deus obtulit
Parca quod satis est manu.

XVII.

Aeli vetusto nobilis ab Lamo,
Quando et priores hinc Lamias ferunt
Denominatos et nepotum
Per memores genus omne fastos;

Auctore ab illo ducis originem
Qui Formiarum moenia dicitur
Princeps et innantem Maricae
Litoribus tenuisse Lirim,

Late tyrannus: — cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

Annosa cornix. Dum potes, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri
Cum famulis operum solutis.

XVIII.

Faune, Nympharum fugientum amator,
Per meos fines et aprica rura
Lenis incedas, abeasque parvis
Aequus alumnis,

Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
Fumat odore.

Ludit herboso pecus omne campo,
Cum tibi Nonae redeunt Decembres;
Festus in pratis vacat otioso
Cum bove pagus;

Inter audaces lupus errat agnos;
Spargit agrestes tibi silva frondes;
Gaudet invisam pepulisse fossor
Ter pede terram.

XIX.

Quantum distet ab Inacho
Codrus pro patria non timidus mori
Narras et genus Aeaci
Et pugnata sacro bella sub Ilio;
Quo Chium pretio cadum

Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
Paelignis caream frigoribus, taces.
Da lunae propere novae,
Da noctis mediae, da, puer, auguris
Murenae: tribus aut novem
Miscentur cyathis pocula commodis.
Qui Musas amat impares,
Ternos ter cyathos attonitus petet
Vates; tres prohibet supra
Rixarum metuens tangere Gratia
Nudis iuncta sororibus.
Insanire iuvat: cur Berecyntiae
Cessant flamina tibiae?
Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus
Et vicina seni non habilis Lyco.
Spissa te nitidum coma,
Puro te similem, Telephe, Vespero
Tempestiva petit Rhode;
Me lentus Glycerae torret amor meae.

XX.

Non vides quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paullo fugies inaudax
Proelia raptor,

Cum per obstantes iuvenum catervas
Ibit insignem repetens Nearchum:

Grande certamen, tibi praeda cedat
  Maior an illi.

Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
  Sub pede palmam

Fertur et leni recreare vento
Sparsum odoratis umerum capillis,
Qualis aut Nireus fuit aut aquosa
  Raptus ab Ida.

XXI.

O nata mecum consule Manlio,
Seu tu querellas sive geris iocos
  Seu rixam et insanos amores
    Seu facilem, pia testa, somnum,

Quocumque lectum nomine Massicum
Servas, moveri digna bono die,
  Descende, Corvino iubente
    Promere languidiora vina.

Non ille, quamquam Socraticis madet
Sermonibus, te negleget horridus:
  Narratur et prisci Catonis
    Saepe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro; tu sapientium
  Curas et arcanum iocoso
    Consilium retegis Lyaeo;

Tu spem reducis mentibus anxiis
Viresque et addis cornua pauperi,
Post te neque iratos trementi
Regum apices neque militum arma.

Te Liber et, si laeta aderit, Venus
Segnesque nodum solvere Gratiae
Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

XXII.

Montium custos nemorumque Virgo,
Quae laborantes utero puellas
Ter vocata audis adimisque leto,
Diva triformis,

Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.

XXIII.

Caelo supinas si tuleris manus
Nascente luna, rustica Phidyle,
Si ture placaris et horna
Fruge Lares avidaque porca,

Nec pestilentem sentiet Africum
Fecunda vitis nec sterilem seges
Robiginem aut dulces alumni
Pomifero grave tempus anno.

Nam quae nivali pascitur Algido
Devota quercus inter et ilices
  Aut crescit Albanis in herbis
    Victima pontificum secures

Cervice tinguet: te nihil attinet
Temptare multa caede bidentium
  Parvos coronantem marino
    Rore deos fragilique myrto.

Immunis aram si tetigit manus,
Non sumptuosa blandior hostia
  Mollivit aversos Penates
    Farre pio et saliente mica.

XXIV.

Intactis opulentior
  Thesauris Arabum et divitis Indiae
Caementis licet occupes
  Tyrrhenum omne tuis et mare Apulicum,
Si figit adamantinos
  Summis verticibus dira Necessitas
Clavos, non animum metu,
  Non mortis laqueis expedies caput.
Campestres melius Scythae,
  Quorum plaustra vagas rite trahunt domos,
Vivunt et rigidi Getae,
  Immetata quibus iugera liberas
Fruges et Cererem ferunt,
  Nec cultura placet longior annua,
Defunctumque laboribus
  Aequali recreat sorte vicarius.

Illic matre carentibus
  Privignis mulier temperat innocens,
Nec dotata regit virum
  Coniunx nec nitido fidit adultero;
Dos est magna parentium
  Virtus et metuens alterius viri
Certo foedere castitas,
  Et peccare nefas aut pretiumst mori.
O quisquis volet impias
  Caedes et rabiem tollere civicam,
Si quaeret pater urbium
  Subscribi statuis, indomitam audeat
Refrenare licentiam,
  Clarus post genitis: quatenus, heu nefas!
Virtutem incolumem odimus,
  Sublatam ex oculis quaerimus invidi.
Quid tristes querimoniae,
  Si non supplicio culpa reciditur;
Quid leges sine moribus
  Vanae proficiunt, si neque fervidis
Pars inclusa caloribus
  Mundi nec boreae finitimum latus
Durataeque solo nives
  Mercatorem abigunt, horrida callidi
Vincunt aequora navitae,
  Magnum pauperies opprobrium iubet
Quidvis et facere et pati,
  Virtutisque viam deserit arduae?
Vel nos in Capitolium,
  Quo clamor vocat et turba faventium,
Vel nos in mare proximum
  Gemmas et lapides aurum et inutile,

Summi materiem mali,
Mittamus, scelerum si bene paenitet.
Eradenda cupidinis
Pravi sunt elementa et tenerae nimis
Mentes asperioribus
Formandae studiis. Nescit equo rudis
Haerere ingenuus puer
Venarique timet, ludere doctior,
Seu Graeco iubeas trocho,
Seu malis vetita legibus alea,
Cum periura patris fides
Consortem socium fallat et hospites,
Indignoque pecuniam
Heredi properet. Scilicet improbae
Crescunt divitiae; tamen
Curtae nescio quid semper abest rei.

XXV.

Quo me, Bacche, rapis tui
Plenum? Quae nemora aut quos agor in specus,
Velox mente nova? Quibus
Antris egregii Caesaris audiar
Aeternum meditans decus
Stellis inserere et consilio Iovis?
Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in iugis
Exsomnis stupet Euhias,
Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
Lustratam Rhodopen, ut mihi devio
Ripas et vacuum nemus

Mirari libet. O Naiadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos,
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculumst,
O Lenaee, sequi deum
Cingentem viridi tempora pampino.

XXVI.

Vixi puellis nuper idoneus
Et militavi non sine gloria;
Nunc arma defunctumque bello
Barbiton hic paries habebit,

Laevum marinae qui Veneris latus
Custodit. Hic, hic ponite lucida
Funalia et vectes et arcus
Oppositis foribus minaces.

O quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloen semel arrogantem.

XXVII.

Impios parrae recinentis omen
Ducat et praegnans canis aut ab agro
Rava decurrens lupa Lanuvino
Fetaque volpes;

Rumpat et serpens iter institutum,
Si per obliquum similis sagittae

Terruit mannos: ego cui timebo,
Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.

Sis licet felix, ubicumque mavis,
Et memor nostri, Galatea, vivas;
Teque nec laevus vetet ire picus
Nec vaga cornix.

Sed vides quanto trepidet tumultu
Pronus Orion. Ego quid sit ater
Hadriae novi sinus et quid albus
Peccet Iapyx.

Hostium uxores puerique caecos
Sentiant motus orientis Austri et
Aequoris nigri fremitum et trementes
Verbere ripas.

Sic et Europe niveum doloso
Credidit tauro latus et scatentem
Beluis pontum mediasque fraudes
Palluit audax:

Nuper in pratis studiosa florum et
Debitae Nymphis opifex coronae
Nocte sublustri nihil astra praeter
Vidit et undas.

Quae simul centum tetigit potentem
Oppidis Creten, 'Pater, o relictum

Filiae nomen pietasque' dixit,
'Victa furore!

Unde quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum an vitiis carentem
Ludit imago

Vana quae porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?

Siquis infamem mihi nunc iuvencum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri.

Impudens liqui patrios Penates,
Impudens Orcum moror. O deorum
Siquis haec audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentes
Occupet malas teneraeque sucus
Defluat praedae, speciosa quaero
Pascere tigres.

Vilis Europe, pater urget absens:
Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Laedere collum.

Sive te rupes et acuta leto
Saxa delectant, age te procellae

Crede veloci, nisi erile mavis
  Carpere pensum

Regius sanguis, dominaeque tradi
Barbarae paelex.' Aderat querenti
Perfidum ridens Venus et remisso
  Filius arcu.

Mox ubi lusit satis, 'abstineto'
Dixit 'irarum calidaeque rixae,
Cum tibi invisus laceranda reddet
  Cornua taurus.

Uxor invicti Iovis esse nescis.
Mitte singultus, bene ferre magnam
Disce fortunam; tua sectus orbis
  Nomina ducet.'

XXVIII.

Festo quid potius die
  Neptuni faciam? Prome reconditum,
Lyde strenua Caecubum,
  Munitaeque adhibe vim sapientiae.
Inclinare meridiem
  Sentis et, veluti stet volucris dies,
Parcis deripere horreo
  Cessantem Bibuli consulis amphoram.
Nos cantabimus invicem
  Neptunum et virides Nereidum comas;
Tu curva recines lyra
  Latonam et celeris spicula Cynthiae:
Summo carmine quae Cnidon

Fulgentesque tenet Cycladas, et Paphum
Iunctis visit oloribus;
Dicetur merita Nox quoque nenia.

XXIX.

Tyrrhena regum progenies, tibi
Non ante verso lene merum cado
Cum flore, Maecenas, rosarum et
Pressa tuis balanus capillis

Iamdudum apud mest: eripe te morae,
Ne semper udum Tibur et Aefulae
Declive contempleris arvum et
Telegoni iuga parricidae.

Fastidiosam desere copiam et
Molem propinquam nubibus arduis,
Omitte mirari beatae
Fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices
Mundaeque parvo sub lare pauperum
Cenae sine aulaeis et ostro
Sollicitam explicuere frontem.

Iam clarus occultum Andromedae pater
Ostendit ignem, iam Procyon furit
Et stella vesani Leonis,
Sole dies referente siccos;

Iam pastor umbras cum grege languido
Rivumque fessus quaerit et horridi
Dumeta Silvani, caretque
Ripa vagis taciturna ventis.

Tu civitatem quis deceat status
Curas et Urbi sollicitus times
  Quid Seres et regnata Cyro
    Bactra parent Tanaisque discors.

Prudens futuri temporis exitum
Caliginosa nocte premit deus,
  Ridetque si mortalis ultra
    Fas trepidat. Quod adest memento

Componere aequus; cetera fluminis
Ritu feruntur, nunc medio alveo
  Cum pace delabentis Etruscum
    In mare, nunc lapides adesos

Stirpesque raptas et pecus et domos
Volventis una non sine montium
  Clamore vicinaeque silvae,
    Cum fera diluvies quietos

Inritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
  Dixisse 'Vixi: cras vel atra
    Nube polum pater occupato

Vel sole puro; non tamen inritum
Quodcumque retrost efficiet, neque
  Diffinget infectumque reddet
    Quod fugiens semel hora vexit.'

Fortuna saevo laeta negotio et
Ludum insolentem ludere pertinax
  Transmutat incertos honores,
    Nunc mihi nunc alii benigna.

Laudo manentem; si celeres quatit
Pennas, resigno quae dedit et mea
Virtute me involvo probamque
Pauperiem sine dote quaero.

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere et votis pacisci,
Ne Cypriae Tyriaeque merces

Addant avaro divitias mari:
Tunc me biremis praesidio scaphae
Tutum per Aegaeos tumultus
Aura feret geminusque Pollux.

XXX.

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar, multaque pars mei
Vitabit Libitinam: usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita virgine pontifex.
Dicar, qua violens obstrepit Aufidus
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis et mihi Delphica
Lauro cinge volens, Melpomene, comam.

CARMINUM

LIBER QUARTUS.

I.

Intermissa, Venus, diu
  Rursus bella moves? Parce, precor, precor.
Non sum qualis eram bonae
  Sub regno Cinarae. Desine, dulcium
Mater saeva Cupidinum,
  Circa lustra decem flectere mollibus
Iam durum imperiis: abi,
  Quo blandae iuvenum te revocant preces.
Tempestivius in domum
  Paulli, purpureis ales oloribus,
Comissabere Maximi,
  Si torrere iecur quaeris idoneum.
Namque et nobilis et decens
  Et pro sollicitis non tacitus reis
Et centum puer artium
  Late signa feret militiae tuae,
Et quandoque potentior
  Largi muneribus riserit aemuli,
Albanos prope te lacus
  Ponet marmoream sub trabe citrea.
Illic plurima naribus
  Duces tura, lyraque et Berecyntia

Delectabere tibia
  Mixtis carminibus non sine fistula;
Illic bis pueri die
  Numen cum teneris virginibus tuum
Laudantes pede candido
  In morem Salium ter quatient humum.
Me nec femina nec puer
  Iam nec spes animi credula mutui,
Nec certare iuvat mero
  Nec vincire novis tempora floribus.
Sed cur heu, Ligurine, cur
  Manat rara meas lacrima per genas?
Cur facunda parum decoro
  Inter verba cadit lingua silentio?
Nocturnis ego somniis
  Iam captum teneo, iam volucrem sequor
Te per gramina Martii
  Campi, te per aquas, dure, volubiles.

II.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis vitreo daturus
  Nomina ponto.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
  Pindarus ore,

Laurea donandus Apollinari,
Seu per audaces nova dithyrambos

Verba devolvit numerisque fertur
  Lege solutis,

Seu deos regesve canit, deorum
Sanguinem, per quos cecidere iusta
Morte Centauri, cecidit tremendae
  Flamma Chimaerae,

Sive quos Elea domum reducit
Palma caelestes pugilemve equumve
Dicit et centum potiore signis
  Munere donat,

Flebili sponsae iuvenemve raptum
Plorat et vires animumque moresque
Aureos educit in astra nigroque
  Invidet Orco.

Multa Dircaeum levat aura cycnum,
Tendit, Antoni, quotiens in altos
Nubium tractus. Ego apis Matinae
  More modoque

Grata carpentis thyma per laborem
Plurimum circa nemus uvidique
Tiburis ripas operosa parvus
  Carmina fingo.

Concines maiore poeta plectro
Caesarem, quandoque trahet feroces
Per sacrum clivum merita decorus
  Fronde Sygambros;

Quo nihil maius meliusve terris
Fata donavere bonique divi

Nec dabunt, quamvis redeant in aurum
  Tempora priscum.

Concines laetosque dies et urbis
Publicum ludum super impetrato
Fortis Augusti reditu forumque
  Litibus orbum.

Tum meae, si quid loquar audiendum,
Vocis accedet bona pars, et 'O Sol
Pulcher, o laudande!' canam recepto
  Caesare felix.

Teque dum procedis, 'Io Triumphe!'
Non semel dicemus, 'Io Triumphe!'
Civitas omnis dabimusque divis
  Tura benignis.

Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre qui largis iuvenescit herbis
  In mea vota,

Fronte curvatos imitatus ignes
Tertium lunae referentis ortum,
Qua notam duxit, niveus videri,
  Cetera fulvus.

III.

Quem tu, Melpomene, semel
  Nascentem placido lumine videris,
Illum non labor Isthmius
  Clarabit pugilem, non equus impiger

Curru ducet Achaico
  Victorem, neque res bellica Deliis
Ornatum foliis ducem,
  Quod regum tumidas contuderit minas,
Ostendet Capitolio;
  Sed quae Tibur aquae fertile praefluunt,
Et spissae nemorum comae
  Fingent Aeolio carmine nobilem.
Romae principis urbium
  Dignatur suboles inter amabiles
Vatum ponere me choros,
  Et iam dente minus mordeor invido.
O testudinis aureae
  Dulcem quae strepitum, Pieri, temperas,
O mutis quoque piscibus
  Donatura cycni, si libeat, sonum,
Totum muneris hoc tuist,
  Quod monstror digito praetereuntium
Romanae fidicen lyrae:
  Quod spiro et placeo, si placeo, tuumst.

IV.

Qualem ministrum fulminis alitem,
Cui rex deorum regnum in aves vagas
  Permisit expertus fidelem
    Iuppiter in Ganymede flavo,

Olim iuventas et patrius vigor
Nido laborum propulit inscium,
  Vernique iam nimbis remotis
    Insolitos docuere nisus

Venti paventem, mox in ovilia
Demisit hostem vividus impetus,
Nunc in reluctantes dracones
Egit amor dapis atque pugnae;

Qualemve laetis caprea pascuis
Intenta fulvae matris ab ubere
Iam lacte depulsum leonem
Dente novo peritura vidit:

Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici; (quibus
Mos unde deductus per omne
Tempus Amazonia securi

Dextras obarmet, quaerere distuli,
Nec scire fas est omnia); sed diu
Lateque victrices catervae
Consiliis iuvenis revictae

Sensere quid mens rite, quid indoles
Nutrita faustis sub penetralibus
Posset, quid Augusti paternus
In pueros animus Nerones.

Fortes creantur fortibus et bonis;
Est in iuvencis, est in equis patrum
Virtus, neque imbellem feroces
Progenerant aquilae columbam;

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant;
Utcumque defecere mores,
Dedecorant bene nata culpae.

Quid debeas, o Roma, Neronibus,
Testis Metaurum flumen et Hasdrubal
Devictus et pulcher fugatis
Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas
Ceu flamma per taedas vel Eurus
Per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos,

Dixitque tandem perfidus Hannibal:
'Cervi luporum praeda rapacium,
Sectamur ultro, quos opimus
Fallere et effugerest triumphus.

Gens quae cremato fortis ab Ilio
Iactata Tuscis aequoribus sacra
Natosque maturosque patres
Pertulit Ausonias ad urbes,

Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.

Non hydra secto corpore firmior
Vinci dolentem crevit in Herculem,
Monstrumve submisere Colchi
Maius Echioniaeve Thebae.

Merses profundo, pulchrior evenit;
Luctere, multa proruet integrum
Cum laude victorem geretque
Proelia coniugibus loquenda.

Carthagini iam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis Hasdrubale interempto.'

Nil Claudiae non perficient manus,
Quas et benigno numine Iuppiter
Defendit et curae sagaces
Expediunt per acuta belli.

V.

Divis orte bonis, optime Romulae
Custos gentis, abes iam nimium diu;
Maturum reditum pollicitus patrum
Sancto concilio redi.

Lucem redde tuae, dux bone, patriae:
Instar veris enim voltus ubi tuus
Adfulsit populo, gratior it dies
Et soles melius nitent.

Ut mater iuvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
Dulci distinet a domo,

Votis ominibusque et precibus vocat,
Curvo nec faciem litore demovet,

Sic desideriis icta fidelibus
  Quaerit patria Caesarem.

Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque Faustitas,
Pacatum volitant per mare navitae,
  Culpari metuit fides,

Nullis polluitur casta domus stupris,
Mos et lex maculosum edomuit nefas,
Laudantur simili prole puerperae,
  Culpam poena premit comes.

Quis Parthum paveat, quis gelidum Scythen,
Quis Germania quos horrida parturit
Fetus incolumi Caesare? quis ferae
  Bellum curet Hiberiae?

Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores;
Hinc ad vina redit laetus et alteris
  Te mensis adhibet deum;

Te multa prece, te prosequitur mero
Defuso pateris, et Laribus tuum
Miscet numen, uti Graecia Castoris
  Et magni memor Herculis.

'Longas o utinam, dux bone, ferias
Praestes Hesperiae!' dicimus integro
Sicci mane die, dicimus uvidi,
  Cum Sol Oceano subest.

VI.

Dive, quem proles Niobea magnae
Vindicem linguae Tityosque raptor
Sensit et Troiae prope victor altae
  Phthius Achilles,

Ceteris maior, tibi miles impar,
Filius quamvis Thetidis marinae
Dardanas turres quateret tremenda
  Cuspide pugnax.

Ille mordaci velut icta ferro
Pinus aut impulsa cupressus Euro,
Procidit late posuitque collum in
  Pulvere Teucro.

Ille non inclusus equo Minervae
Sacra mentito male feriatos
Troas et laetam Priami choreis
  Falleret aulam;

Sed palam captis gravis, heu nefas, heu,
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
  Matris in alvo,

Ni tuis victus Venerisque gratae
Vocibus divum pater adnuisset
Rebus Aeneae potiore ductos
  Alite muros.

Doctor Argivae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
  Levis Agyieu.

Spiritum Phoebus mihi, Phoebus artem
Carminis nomenque dedit poetae.
Virginum primae puerique claris
Patribus orti,

Deliae tutela deae, fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
Pollicis ictum,

Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum celeremque pronos
Volvere menses.

Nupta iam dices 'Ego dis amicum,
Saeculo festas referente luces,
Reddidi carmen docilis modorum
Vatis Horati.'

VII.

Diffugere nives, redeunt iam gramina campis
Arboribusque comae;
Mutat terra vices et decrescentia ripas
Flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet annus et almum
Quae rapit hora diem.
Frigora mitescunt Zephyris, ver proterit aestas
Interitura simul
Pomifer autumnus fruges effuderit, et mox
Bruma recurrit iners.

Damna tamen celeres reparant caelestia lunae:
  Nos ubi decidimus
Quo pater Aeneas, quo dives Tullus et Ancus,
  Pulvis et umbra sumus.
Quis scit an adiciant hodiernae crastina summae
  Tempora di superi?
Cuncta manus avidas fugient heredis, amico
  Quae dederis animo.
Cum semel occideris et de te splendida Minos
  Fecerit arbitria,
Non, Torquate, genus, non te facundia, non te
  Restituet pietas.
Infernis neque enim tenebris Diana pudicum
  Liberat Hippolytum,
Nec Lethaea valet Theseus abrumpere caro
  Vincula Pirithoo.

VIII.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus,
Donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis, nec tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus; carmina possumus
Donare et pretium dicere muneris.
Non incisa notis marmora publicis,

Per quae spiritus et vita redit bonis
Post mortem ducibus, non celeres fugae
Reiectaeque retrorsum Hannibalis minae,
Non incendia Carthaginis impiae
Eius, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes quam Calabrae Pierides; neque
Si chartae sileant quod bene feceris
Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori:
Caelo Musa beat. Sic Iovis interest
Optatis epulis impiger Hercules,
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates,
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

IX.

Ne forte credas interitura quae
Longe sonantem natus ad Aufidum
  Non ante volgatas per artes
    Verba loquor socianda chordis:

Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent
  Ceaeque et Alcaei minaces
    Stesichorique graves Camenae;

Nec si quid olim lusit Anacreon
Delevit aetas; spirat adhuc amor
Vivuntque commissi calores
Aeoliae fidibus puellae.

Non sola comptos arsit adulteri
Crines et aurum vestibus illitum
Mirata regalesque cultus
Et comites Helene Lacaena,

Primusve Teucer tela Cydonio
Direxit arcu; non semel Ilios
Vexata; non pugnavit ingens
Idomeneus Sthenelusve solus

Dicenda Musis proelia; non ferox
Hector vel acer Deiphobus graves
Excepit ictus pro pudicis
Coniugibus puerisque primus.

Vixere fortes ante Agamemnona
Multi; sed omnes inlacrimabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.

Paullum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens et secundis
Temporibus dubiisque rectus,

Vindex avarae fraudis et abstinens
Ducentis ad se cuncta pecuniae,
Consulque non unius anni,
Sed quotiens bonus atque fidus

Iudex honestum praetulit utili,
Reiecit alto dona nocentium
Voltu, per obstantes catervas
Explicuit sua victor arma.

Non possidentem multa vocaveris
Recte beatum; rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti

Duramque callet pauperiem pati
Peiusque leto flagitium timet,
Non ille pro caris amicis
Aut patria timidus perire.

X.

O crudelis adhuc et Veneris muneribus potens,
Insperata tuae cum veniet pluma superbiae
Et, quae nunc umeris involitant, deciderint comae,
Nunc et qui color est puniceae flore prior rosae
Mutatus Ligurinum in faciem verterit hispidam,
Dices 'Heu,' quotiens te speculo videris alterum,
'Quae mens est hodie, cur eadem non puero fuit,
Vel cur his animis incolumes non redeunt genae?'

XI.

Est mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
Est hederae vis

Multa, qua crines religata fulges;
Ridet argento domus; ara castis
Vincta verbenis avet immolato
Spargier agno;

Cuncta festinat manus, huc et illuc
Cursitant mixtae pueris puellae;
Sordidum flammae trepidant rotantes
Vertice fumum.

Ut tamen noris quibus advoceris
Gaudiis, Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
Findit Aprilem,

Iure sollemnis mihi sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus adfluentes
Ordinat annos.

Telephum, quem tu petis, occupavit
Non tuae sortis iuvenem puella
Dives et lasciva, tenetque grata
Compede vinctum.

Terret ambustus Phaethon avaras
Spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophonten,

Semper ut te digna sequare et ultra
Quam licet sperare nefas putando
Disparem vites. Age iam, meorum
  Finis amorum,

(Non enim posthac alia calebo
Femina) condisce modos, amanda
Voce quos reddas: minuentur atrae
  Carmine curae.

XII.

Iam veris comites, quae mare temperant,
Impellunt animae lintea Thraciae;
Iam nec prata rigent nec fluvii strepunt
  Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis et Cecropiae domus .
Aeternum opprobrium, quod male barbaras
  Regumst ulta libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula
Delectantque deum cui pecus et nigri
  Colles Arcadiae placent.

Adduxere sitim tempora,Vergili;
Sed pressum Calibus ducere Liberum
Si gestis, iuvenum nobilium cliens,
  Nardo vina mereberis.

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,

Spes donare novas largus amaraque
  Curarum eluere efficax.

Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tinguere poculis,
  Plena dives ut in domo.

Verum pone moras et studium lucri,
Nigrorumque memor, dum licet, ignium
Misce stultitiam consiliis brevem:
  Dulcest desipere in loco.

XIII.

Audivere, Lyce, di mea vota, di
Audivere, Lyce: fis anus, et tamen
  Vis formosa videri,
    Ludisque et bibis impudens

Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et
  Doctae psallere Chiae
    Pulchris excubat in genis.

Importunus enim transvolat aridas
Quercus et refugit te, quia luridi
  Dentes te, quia rugae
    Turpant et capitis nives.

Nec Coae referunt iam tibi purpurae
Nec cari lapides tempora, quae semel
  Notis condita fastis
    Inclusit volucris dies.

Quo fugit venus, heu, quove color? decens
Quo motus? Quid habes illius, illius,
Quae spirabat amores,
Quae me surpuerat mihi,

Felix post Cinaram notaque et artium
Gratarum facies? Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem

Cornicis vetulae temporibus Lycen,
Possent ut iuvenes visere fervidi
Multo non sine risu
Dilapsam in cineres facem.

XIV.

Quae cura patrum quaeve Quiritium
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos

Aeternet, o qua sol habitabiles
Inlustrat oras, maxime principum?
Quem legis expertes Latinae
Vindelici didicere nuper

Quid marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces et arces
Alpibus impositas tremendis

Deiecit acer plus vice simplici;
Maior Neronum mox grave proelium

Commisit immanesque Raetos
Auspiciis pepulit secundis,

Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis,
Indomitas prope qualis undas

Exercet Auster, Pleiadum choro
Scindente nubes, impiger hostium
Vexare turmas et frementem
Mittere equum medios per ignes.

Sic tauriformis volvitur Aufidus,
Qui regna Dauni praefluit Apuli,
Cum saevit horrendamque cultis
Diluviem meditatur agris,

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu
Primosque et extremos metendo
Stravit humum sine clade victor,

Te copias, te consilium et tuos
Praebente divos. Nam tibi, quo die
Portus Alexandrea supplex
Et vacuam patefecit aulam,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus adrogavit.

Te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes

Miratur, o tutela praesens
Italiae dominaeque Romae.

Te fontium qui celat origines
Nilusque et Hister, te rapidus Tigris,
Te beluosus qui remotis
Obstrepit Oceanus Britannis,

Te non paventis funera Galliae
Duraeque tellus audit Hiberiae,
Te caede gaudentes Sygambri
Compositis venerantur armis.

XV.

Phoebus volentem proelia me loqui
Victas et urbes increpuit lyra,
Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas

Fruges et agris rettulit uberes
Et signa nostro restituit Iovi
Derepta Parthorum superbis
Postibus et vacuum duellis

Ianum Quirini clausit et ordinem
Rectum evaganti frena licentiae
Iniecit emovitque culpas
Et veteres revocavit artes,

Per quas Latinum nomen et Italae
Crevere vires famaque et imperi
Porrecta maiestas ad ortus
Solis ab Hesperio cubili.

Custode rerum Caesare non furor
Civilis aut vis exiget otium,
  Non ira, quae procudit enses
    Et miseras inimicat urbes.

Non qui profundum Danuvium bibunt
Edicta rumpent Iulia, non Getae,
  Non Seres infidive Persae,
    Non Tanain prope flumen orti.

Nosque et profestis lucibus et sacris
Inter iocosi munera Liberi
  Cum prole matronisque nostris,
    Rite deos prius adprecati,

Virtute functos more patrum duces
Lydis remixto carmine tibiis
  Troiamque et Anchisen et almae
    Progeniem Veneris canemus.

CARMEN

SAECULARE.

Phoebe silvarumque potens Diana,
Lucidum caeli decus, o colendi
Semper et culti, date quae precamur
  Tempore sacro,

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dis quibus septem placuere colles
  Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas aliusque et idem
Nasceris, possis nihil urbe Roma
  Visere maius!

Rite maturos aperire partus
Lenis, Ilithyia, tuere matres,
Sive tu Lucina probas vocari
  Seu Genitalis:

Diva, producas subolem patrumque
Prosperes decreta super iugandis
Feminis prolisque novae feraci
  Lege marita,

Certus undenos deciens per annos
Orbis ut cantus referatque ludos

Ter die claro totiensque grata
  Nocte frequentes.

Vosque veraces cecinisse, Parcae,
Quod semel dictumst stabilisque rerum
Terminus servet, bona iam peractis
  Iungite fata.

Fertilis frugum pecorisque tellus
Spicea donet Cererem corona;
Nutriant fetus et aquae salubres
  Et Iovis aurae.

Condito mitis placidusque telo
Supplices audi pueros, Apollo;
Siderum regina bicornis, audi,
  Luna, puellas:

Roma si vestrumst opus, Iliaeque
Litus Etruscum tenuere turmae,
Iussa pars mutare Lares et urbem
  Sospite cursu,

Cui per ardentem sine fraude Troiam
Castus Aeneas patriae superstes
Liberum munivit iter, daturus
  Plura relictis:

Di, probos mores docili iuventae,
Di, senectuti placidae quietem,
Romulae genti date remque prolemque
  Et decus omne.

Quaeque vos bobus veneratur albis
Clarus Anchisae Venerisque sanguis,
Impetret, bellante prior, iacentem
  Lenis in hostem.

Iam mari terraque manus potentes
Medus Albanasque timet secures,
Iam Scythae responsa petunt superbi
  Nuper, et Indi.

Iam Fides et Pax et Honor Pudorque
Priscus et neglecta redire Virtus
Audet, adparetque beata pleno
  Copia cornu.

Augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
Qui salutari levat arte fessos
  Corporis artus,

Si Palatinas videt aequus arces,
Remque Romanam Latiumque felix
Alterum in lustrum meliusque semper
  Prorogat aevum.

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curat et votis puerorum amicas
  Adplicat aures.

Haec Iovem sentire deosque cunctos
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae
  Dicere laudes.

EPODON

LIBER.

I.

Ibis Liburnis inter alta navium,
  Amice, propugnacula,
Paratus omne Caesaris periculum
  Subire, Maecenas, tuo.
Quid nos, quibus te vita si superstite
  Iucunda, si contra, gravis?
Utrumne iussi persequemur otium
  Non dulce, ni tecum simul,
An hunc laborem mente laturi, decet
  Qua ferre non molles viros?
Feremus, et te vel per Alpium iuga
  Inhospitalem et Caucasum
Vel Occidentis usque ad ultimum sinum
  Forti sequemur pectore.
Roges tuum labore quid iuvem meo,
  Imbellis ac firmus parum?
Comes minore sum futurus in metu,
  Qui maior absentes habet:
Ut adsidens implumibus pullis avis
  Serpentium adlapsus timet
Magis relictis, non, ut adsit, auxili
  Latura plus praesentibus.

Libenter hoc et omne militabitur
  Bellum in tuae spem gratiae,
Non ut iuvencis inligata pluribus
  Aratra nitantur meis
Pecusve Calabris ante sidus fervidum
  Lucana mutet pascuis,
Nec ut superni villa candens Tusculi
  Circaea tangat moenia.
Satis superque me benignitas tua
  Ditavit: haud paravero,
Quod aut avarus ut Chremes terra premam,
  Discinctus aut perdam nepos.

II.

'Beatus ille qui procul negotiis,
  Ut prisca gens mortalium,
Paterna rura bobus exercet suis,
  Solutus omni faenore,
Neque excitatur classico miles truci,
  Neque horret iratum mare,
Forumque vitat et superba civium
  Potentiorum limina.
Ergo aut adulta vitium propagine
  Altas maritat populos,
Aut in reducta valle mugientium
  Prospectat errantes greges,
Inutilesve falce ramos amputans
  Feliciores inserit,
Aut pressa puris mella condit amphoris,
  Aut tondet infirmas oves;
Vel, cum decorum mitibus pomis caput

Autumnus agris extulit,
Ut gaudet insitiva decerpens pira
Certantem et uvam purpurae,
Qua muneretur te, Priape, et te, pater
Silvane, tutor finium.
Libet iacere modo sub antiqua ilice,
Modo in tenaci gramine.
Labuntur altis interim ripis aquae,
Queruntur in silvis aves,
Fontesque lymphis obstrepunt manantibus,
Somnos quod invitet leves.
At cum tonantis annus hibernus Iovis
Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
Apros in obstantes plagas,
Aut amite levi rara tendit retia,
Turdis edacibus dolos,
Pavidumque leporem et advenam laqueo gruem
Iucunda captat praemia.
Quis non malarum, quas amor curas habet,
Haec inter obliviscitur?
Quodsi pudica mulier in partem iuvet
Domum atque dulces liberos,
Sabina qualis aut perusta solibus
Pernicis uxor Apuli,
Sacrum vetustis exstruat lignis focum
Lassi sub adventum viri,
Claudensque textis cratibus laetum pecus
Distenta siccet ubera,
Et horna dulci vina promens dolio
Dapes inemptas adparet:
Non me Lucrina iuverint conchylia

Magisve rhombus aut scari,
Si quos Eois intonata fluctibus
Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
Non attagen Ionicus
Iucundior, quam lecta de pinguissimis
Oliva ramis arborum
Aut herba lapathi prata amantis et gravi
Malvae salubres corpori,
Vel agna festis caesa Terminalibus
Vel haedus ereptus lupo.
Has inter epulas ut iuvat pastas oves
Videre properantes domum,
Videre fessos vomerem inversum boves
Collo trahentes languido,
Positosque vernas, ditis examen domus,
Circum renidentes Lares.'
Haec ubi locutus faenerator Alfius,
Iam iam futurus rusticus,
Omnem redegit Idibus pecuniam,
Quaerit Kalendis ponere.

III.

Parentis olim si quis impia manu
Senile guttur fregerit,
Edit cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? an malas
Canidia tractavit dapes?

Ut Argonautas praeter omnes candidum
  Medea miratast ducem,
Ignota tauris inligaturum iuga
  Perunxit hoc Iasonem;
Hoc delibutis ulta donis paelicem,
  Serpente fugit alite.
Nec tantus umquam siderum insedit vapor
  Siticulosae Apuliae,
Nec munus umeris efficacis Herculis
  Inarsit aestuosius.
At si quid umquam tale concupiveris,
  Iocose Maecenas, precor
Manum puella savio opponat tuo,
  Extrema et in sponda cubet.

IV.

Lupis et agnis quanta sortito obtigit
  Tecum mihi discordiast,
Hibericis peruste funibus latus
  Et crura dura compede.
Licet superbus ambules pecunia,
  Fortuna non mutat genus.
Videsne, Sacram metiente te viam
  Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
  Liberrima indignatio?
'Sectus flagellis hic triumviralibus
  Praeconis ad fastidium
Arat Falerni mille fundi iugera,
  Et Appiam mannis terit,
Sedilibusque magnus in primis eques

Othone contempto sedet.
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum ?'

V.

'At, o deorum quidquid in caelo regit
Terras et humanum genus,
Quid iste fert tumultus et quid omnium
Voltus in unum me truces ?
Per liberos te, si vocata partubus
Lucina veris adfuit,
Per hoc inane purpurae decus precor,
Per improbaturum haec Iovem,
Quid ut noverca me intueris aut uti
Petita ferro belua ?'
Ut haec trementi questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora;
Canidia, brevibus implicata viperis
Crines et incomptum caput,
Iubet sepulcris caprificos erutas,
Iubet cupressus funebres
Et uncta turpis ova ranae sanguine
Plumamque nocturnae strigis
Herbasque quas Iolcos atque Hiberia
Mittit venenorum ferax,
Et ossa ab ore rapta ieiunae canis
Flammis aduri Colchicis.

At expedita Sagana, per totam domum
  Spargens Avernales aquas,
Horret capillis ut marinus asperis
  Echinus aut currens aper.
Abacta nulla Veia conscientia
  Ligonibus duris humum
Exhauriebat, ingemens laboribus,
  Quo posset infossus puer
Longo die bis terque mutatae dapis
  Inemori spectaculo,
Cum promineret ore, quantum exstant aqua
  Suspensa mento corpora:
Exsecta uti medulla et aridum iecur
  Amoris esset poculum,
Interminato cum semel fixae cibo
  Intabuissent pupulae.
Non defuisse masculae libidinis
  Ariminensem Foliam
Et otiosa credidit Neapolis
  Et omne vicinum oppidum,
Quae sidera excantata voce Thessala
  Lunamque caelo deripit.
Hic inresectum saeva dente livido
  Canidia rodens pollicem,
Quid dixit aut quid tacuit? 'O rebus meis
  Non infideles arbitrae,
Nox et Diana, quae silentium regis,
  Arcana cum fiunt sacra,
Nunc nunc adeste, nunc in hostiles domos
  Iram atque numen vertite.
Formidolosis dum latent silvis ferae
  Dulci sopore languidae,

Senem, quod omnes rideant, adulterum
  Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
  Meae laborarint manus.
Quid accidit? Cur dira barbarae minus
  Venena Medeae valent,
Quibus superbam fugit ulta paelicem,
  Magni Creontis filiam,
Cum palla, tabo munus imbutum, novam
  Incendio nuptam abstulit?
Atqui nec herba nec latens in asperis
  Radix fefellit me locis.
Indormit unctis omnium cubilibus
  Oblivione paelicum.
A, a, solutus ambulat veneficae
  Scientioris carmine!
Non usitatis, Vare, potionibus,
  O multa fleturum caput,
Ad me recurres, nec vocata mens tua
  Marsis redibit vocibus.
Maius parabo, maius infundam tibi
  Fastidienti poculum,
Priusque caelum sidet inferius mari
  Tellure porrecta super,
Quam non amore sic meo flagres uti
  Bitumen atris ignibus.'
Sub haec puer iam non, ut ante, mollibus,
  Lenire verbis impias,
Sed dubius unde rumperet silentium,
  Misit Thyesteas preces:
'Venena maga non fas nefasque, non valent
  Convertere humanam vicem.

Diris agam vos; dira detestatio
  Nulla expiatur victima.
Quin, ubi perire iussus exspiravero,
  Nocturnus occurram Furor,
Petamque voltus umbra curvis unguibus,
  Quae vis deorumst Manium,
Et inquietis adsidens praecordiis
  Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
  Contundet obscenas anus;
Post insepulta membra different lupi
  Et Esquilinae alites,
Neque hoc parentes, heu mihi superstites,
  Effugerit spectaculum.'

VI.

Quid immerentes hospites vexas, canis
  Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas,
  Et me remorsurum petis?
Nam qualis aut Molossus aut fulvus Lacon,
  Amica vis pastoribus,
Agam per altas aure sublata nives,
  Quaecumque praecedet fera;
Tu, cum timenda voce complesti nemus,
  Proiectum odoraris cibum.
Cave, cave: namque in malos asperrimus
  Parata tollo cornua,
Qualis Lycambae spretus infido gener,
  Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
  Inultus ut flebo puer?

VII.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusumst Latini sanguinis,
Non ut superbas invidae Carthaginis
Romanus arces ureret,
Intactus aut Britannus ut descenderet
Sacra catenatus via,
Sed ut secundum vota Parthorum sua
Urbs haec periret dextera?
Neque hic lupis mos nec fuit leonibus
Umquam nisi in dispar feris.
Furorne caecus an rapit vis acrior
An culpa? Responsum date!
Tacent, et albus ora pallor inficit,
Mentesque perculsae stupent.
Sic est: acerba fata Romanos agunt
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

IX.

Quando repostum Caecubum ad festas dapes,
Victore laetus Caesare,
Tecum sub alta — sic Iovi gratum — domo,
Beate Maecenas, bibam,
Sonante mixtum tibiis carmen lyra,
Hac Dorium, illis barbarum?
Ut nuper, actus cum freto Neptunius

Dux fugit ustis navibus,
Minatus Urbi vincla, quae detraxerat
Servis amicus perfidis.
Romanus eheu — posteri negabitis —
Emancipatus feminae
Fert vallum et arma miles et spadonibus
Servire rugosis potest,
Interque signa turpe militaria
Sol adspicit conopium.
Ad hoc frementes verterunt bis mille equos
Galli, canentes Caesarem,
Hostiliumque navium portu latent
Puppes sinistrorsum citae.
Io Triumphe, tu moraris aureos
Currus et intactas boves ?
Io Triumphe, nec Iugurthino parem
Bello reportasti ducem,
Neque Africanum, cui super Carthaginem
Virtus sepulcrum condidit.
Terra marique victus hostis punico
Lugubre mutavit sagum.
Aut ille centum nobilem Cretam urbibus,
Ventis iturus non suis,
Exercitatas aut petit Syrtes Noto,
Aut fertur incerto mari.
Capaciores adfer huc, puer, scyphos
Et Chia vina aut Lesbia,
Vel quod fluentem nauseam coerceat
Metire nobis Caecubum.
Curam metumque Caesaris rerum iuvat
Dulci Lyaeo solvere.

X.

Mala soluta navis exit alite,
   Ferens olentem Mevium:
Ut horridis utrumque verberes latus,
   Auster, memento fluctibus.
Niger rudentes Eurus inverso mari
   Fractosque remos differat;
Insurgat Aquilo, quantus altis montibus
   Frangit trementes ilices;
Nec sidus atra nocte amicum adpareat,
   Qua tristis Orion cadit;
Quietiore nec feratur aequore,
   Quam Graia victorum manus,
Cum Pallas usto vertit iram ab Ilio
   In impiam Aiacis ratem.
O quantus instat navitis sudor tuis
   Tibique pallor luteus
Et illa non virilis eiulatio
   Preces et aversum ad Iovem,
Ionius udo cum remugiens sinus
   Noto carinam ruperit.
Opima quod si praeda curvo litore
   Porrecta mergos iuverit,
Libidinosus immolabitur caper
   Et agna Tempestatibus.

XIII.

Horrida tempestas caelum contraxit, et imbres
   Nivesque deducunt Iovem; nunc mare, nunc siluae
Threicio Aquilone sonant. Rapiamus, amice,

Occasionem de die, dumque virent genua
Et decet, obducta solvatur fronte senectus.
Tu vina Torquato move consule pressa meo.
Cetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo iuvat et fide Cyllenea
Levare diris pectora sollicitudinibus,
Nobilis ut grandi cecinit Centaurus alumno:
'Invicte, mortalis dea nate puer Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina lubricus et Simois,
Unde tibi reditum certo subtemine Parcae
Rupere, nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrimoniae dulcibus adloquiis.'

XIV.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
Arente fauce traxerim,
Candide Maecenas, occidis saepe rogando:
Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teium,
Qui persaepe cava testudine flevit amorem
Non elaboratum ad pedem.
Ureris ipse miser: quod si non pulchrior ignis,
Accendit obsessam Ilion,

Gaude sorte tua; me libertina nec uno
  Contenta Phryne macerat.

XV.

Nox erat et caelo fulgebat Luna sereno
  Inter minora sidera,
Cum tu, magnorum numen laesura deorum,
  In verba iurabas mea,
Artius atque hedera procera adstringitur ilex,
  Lentis adhaerens bracchiis,
Dum pecori lupus et nautis infestus Orion
  Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
  Fore hunc amorem mutuum.
O dolitura mea multum virtute Neaera!
  Nam si quid in Flacco virist,
Non feret adsiduas potiori te dare noctes,
  Et quaeret iratus parem:
Nec semel offensi cedet constantia formae,
  Si certus intrarit dolor.
Et tu, quicumque's felicior atque meo nunc
  Superbus incedis malo,
Sis pecore et multa dives tellure licebit
  Tibique Pactolus fluat,
Nec te Pythagorae fallant arcana renati,
  Formaque vincas Nirea,
Eheu, translatos alio maerebis amores;
  Ast ego vicissim risero.

XVI.

Altera iam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marsi
Minacis aut Etrusca Porsenae manus
Aemula nec virtus Capuae nec Spartacus acer
Novisque rebus infidelis Allobrox,
Nec fera caerulea domuit Germania pube
Parentibusque abominatus Hannibal,
Impia perdemus devoti sanguinis aetas,
Ferisque rursus occupabitur solum.
Barbarus heu cineres insistet victor et urbem
Eques sonante verberabit ungula,
Quaeque carent ventis et solibus ossa Quirini,
Nefas videre! dissipabit insolens.
Forte, quid expediat, communiter aut melior pars
Malis carere quaeritis laboribus.
Nulla sit hac potior sententia: Phocaeorum
Velut profugit exsecrata civitas
Agros atque Lares patrios habitandaque fana
Apris reliquit et rapacibus lupis,
Ire, pedes quocumque ferent, quocumque per undas
Notus vocabit aut protervus Africus.
Sic placet? an melius quis habet suadere? Secunda
Ratem occupare quid moramur alite?
Sed iuremus in haec: 'Simul imis saxa renarint
Vadis levata, ne redire sit nefas,
Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
In mare seu celsus procurrerit Appenninus,
Novaque monstra iunxerit libidine

Mirus amor, iuvet ut tigres subsidere cervis,
  Adulteretur et columba miluo,
Credula nec ravos timeant armenta leones,
  Ametque salsa levis hircus aequora.'
Haec et quae poterunt reditus abscindere dulces
  Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
  Inominata perprimat cubilia.
Vos, quibus est virtus, muliebrem tollite luctum,
  Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus; arva beata
  Petamus, arva divites et insulas,
Reddit ubi cererem tellus inarata quotannis
  Et imputata floret usque vinea,
Germinat et numquam fallentis termes olivae,
  Suamque pulla ficus ornat arborem,
Mella cava manant ex ilice, montibus altis
  Levis crepante lympha desilit pede.
Illic iniussae veniunt ad mulctra capellae,
  Refertque tenta grex amicus ubera,
Nec vespertinus circumgemit ursus ovile,
  Nec intumescit alta viperis humus.
Pluraque felices mirabimur, ut neque largis
  Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glaebis,
  Utrumque rege temperante caelitum.
Non huc Argoo contendit remige pinus,
  Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae,
  Laboriosa nec cohors Ulixei.
Nulla nocent pecori contagia, nullius astri
  Gregem aestuosa torret impotentia.

Iuppiter illa piae secrevit litora genti,
  Ut inquinavit aere tempus aureum;
Aere, dehinc ferro duravit saecula, quorum
  Piis secunda vate me datur fuga.

XVII.

'Iam iam efficaci do manus scientiae,
Supplex et oro regna per Proserpinae,
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Refixa caelo devocare sidera,
Canidia, parce vocibus tandem sacris
Citumque retro solve, solve turbinem!
Movit nepotem Telephus Nereium,
In quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit
Heu pervicacis ad pedes Achillei.
Saetosa duris exuere pellibus
Laboriosi remiges Ulixei
Volente Circa membra; tunc mens et sonus
Relapsus atque notus in voltus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit iuventas et verecundus color
Reliquit ossa pelle amicta lurida,
Tuis capillus albus est odoribus;
Nullum ab labore me reclinat otium;
Urget diem nox et dies noctem, nequest

Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina
Caputque Marsa dissilire nenia.
Quid amplius vis? O mare et terra, ardeo,
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Virens in Aetna flamma; tu, donec cinis
Iniuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quae finis aut quod me manet stipendium?
Effare; iussas cum fide poenas luam,
Paratus expiare, seu poposceris
Centum iuvencos, sive mendaci lyra
Voles sonari: 'Tu pudica, tu proba
Perambulabis astra sidus aureum.'
Infamis Helenae Castor offensus vicem
Fraterque magni Castoris, victi prece,
Adempta vati reddidere lumina:
Et tu — potes nam — solve me dementia,
O nec paternis obsoleta sordibus,
Nec in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.
Tibi hospitale pectus et purae manus
Tuusque venter Pactumeius, et tuo
Cruore rubros obstetrix pannos lavit,
Utcumque fortis exsilis puerpera.'
'Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Volgata, sacrum liberi Cupidinis,

Et Esquilini pontifex venefici
Impune ut urbem nomine impleris meo?
Quid proderit ditasse Paelignas anus,
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent;
Ingrata misero vita ducendast in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis,
Optat Prometheus obligatus aliti,
Optat supremo collocare Sisyphus
In monte saxum; sed vetant leges Iovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere,
Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor umeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae.
An quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere Lunam vocibus possim meis,
Possim crematos excitare mortuos
Desiderique temperare pocula,
Plorem artis in te nil agentis exitus?'

NOTES.

BOOK I., ODE I.

A dedication of the first three books of the Odes to Maecenas. The first Epode, the first Satire, and the first Epistle are addressed to the same patron and friend. Cf. Class. Dict.; Gardthausen, Augustus und Seine Zeit, 2. 432 sqq.; Merivale, 3. 214–16.

Various are the pursuits of men, — athletics, politics, agriculture, commerce, epicurean ease, war, the chase. Me the poet's ivy and the muse's cool retreats delight. Rank me with the lyrists of Greece, and I shall indeed 'knock at a star with my exalted head.'

For similar Apology for Poetry, cf. Sat. 2. 1. 24; Propert. 4. 8; Verg. G. 2. 475 sqq.; Pind. fr. 221; Solon, fr. 13 (4) 43 sqq.

Translated by Broome, Johnson's Poets, 12. 18; by Boyse, *ibid.* 14. 528; imitated by Blacklock, *ibid.* 18. 183.

1. **regibus**: apposition with *atavis.* The Augustan poets dwell on the contrast between Maecenas' half-royal descent from 'noble Lucumos' of Arretium and his modesty in remaining a knight and declining promotion to the Senate. Cf. 3. 29. 1; Sat. 1. 6. 1; Propert. 4. 8. 1; El. in Maec. 13, *Regis eras Etrusce genus, tu Caesaris almi | dextera, Romanae tu vigil urbis eras;* Martial, 12. 4. 2, *Maecenas, atavis regibus ortus eques.* For Maecenas as typical patron of letters, cf. Laus Pisonis, 235 sqq.; Martial, 1. 107. 3–4; 8. 56. 5, *sint Maecenates non deerunt, Flacce, Marones;* 12. 4. 1–4.

2. **O et**: for non-elision of *O*, cf. 1. 35. 38; 4. 5. 37. — **praesidium**: cf. Lucret. 3. 895, *tuisque praesidium.* — **dulce**: cf. Epist. 1. 7. 12, *dulcis amice.* For alliteration, cf. 3. 2. 13; 3. 9. 10; 4. 1.

4; 4. 5. 12; 4. 6. 27. — **decus**: cf. 2. 17. 4; Verg. G. 2. 40. — **meum**: *to me.*

3. **sunt quos**: i.e. *aliquos*, *ἔστιν οὓς*. On *est qui*, etc., with indic. or subj., cf. Hale, *Cum* Constructions, p. 112: 'In poetry we may often doubt whether a given variation . . . is due to a definite meaning or to a love of the archaic or the unusual; but in *est qui non curat* (Epp. 2. 2. 182), and *est qui nec spernit* (Od. 1. 1. 19–21), Horace would seem to have himself in mind. In *est ubi peccat* (Epp. 2. 1. 63) he must be archaizing.' — **curriculo**: *curru*, *with the chariot*, rather than *in the course.* — **Olympicum**: typical, as *labor Isthmius*, 4. 3. 3, for Greek games generally.

4. **collegisse**: cf. 1. 34. 16; 3. 4. 52. The perfect may keep its force, but often in Latin poetry it is a mere trick of style. Cf. Milton, 'He trusted to have equall'd the most High'; Howard, in Harvard Studies, I., p. 111. — **fervidis**: cf. Verg. G. 3. 107, *volat vi fervidus axis;* Milton, Comus, 'glowing axle.'

5. **evitata**: the skillful driver turned the half-way post as closely as possible, to keep the inside track. Cf. Il. 23. 334; Soph. El. 721; Ov. Amor. 3. 2. 12; Persius, 3. 68; Milton, P. L. 2, 'As at the Olympian games, or Pythian fields: | Part curb their fiery steeds or shun the goal | With rapid wheels'; F. Q. 3. 7. 41, 'the marble pillar that is pight | Upon the top of mount Olympus' height, | (a curious confusion of Olympia and Olympus) For the brave youthly champions to assay | With burning charet wheels it nigh to smite; | But who that smites it mars his joyous play, | And is the spectacle of ruinous decay.' — **palma**: a palm branch was placed in the hand of the Olympic victor; Pausan. 8. 48. The practice was borrowed by the Romans, B.C. 293 (Livy, 10. 47), and palm became a symbol of victory. Cf. Epist. 1. 1. 51. — **nobilis**: i.e. *ennobling.*

6. **evehit**: cf. Verg. Aen. 6. 130, *evexit ad aethera virtus.* The lords of earth are the gods. Others less probably: exalt the lords of earth (i.e. the victors) to very gods. Cf. 4. 2. 17. — **hunc**: sc. *iuvat.* Others put a period after *nobilis*, and take *hunc* and *illum* in a sort of partitive apposition to *dominos.*

7. **mobilium**: *fickle.* Cf. Epist. 1. 19. 37, *ventosae plebis suffragia;* Cic. pro Mur. 35; Tac. Ann. 1. 15.

9. **tergeminis**: simply triple; the curule aedileship, the prae-

torship, and the consulship. — **honoribus**: abl. instr. Cf. Tac. Ann. 1. 3.

9–10. For similar periphrasis for farmer's wealth, cf. 3. 16. 26; Sat. 2. 3. 87, *frumenti quantum metit Africa;* Sen. Thyest. 356, *non quidquid Libycis terit | fervens area messibus.* For proverbial fertility of Africa, cf. Otto, p. 8. — **proprio**: not as agent or lowly factor for another's gain. Cf. 3. 16. 27, *meis.*

10. **verritur**: is swept up from the circular paved threshing floor, after threshing and winnowing.

11. **gaudentem**: after the owner of broad estates the humble cultivator of an *avitus fundus* (1. 12. 43), who lacks enterprise to depart from his father's footsteps. — **patrios**: cf. *paterna rura*, Epod. 2. 3. — **sarculo**: see Lex. s.v.; hoeing suggests the little field better than ploughing.

12. **Attalicis**: see Lex. s.v. Attalus. The Attalids of Pergamon were the Medici of antiquity. Attalus III. made the Romans his heir, B.C. 133. His treasures impressed them somewhat as those of Charles of Burgundy did the rude Swiss who defeated him at Granson and Morat. Cf. 2. 18. 5, Otto, p. 44. — **condicionibus**: terms, conditions of a bargain, offers. Cf. Sat. 2. 8. 65; Epp. 1. 1. 51.

13. **dimoveas**: seduce, lure away, cause to stir. Many editors prefer *demoveas.* — **ut**: *to, so as to.* — **trabe**: the metonymy of beam for ship (Verg. Aen. 3. 191; Catull. 4. 3; Pind. Pyth. 4. 27), and the specific *Cypria* and *Myrtoum* are more vivid and poetic than vague general terms would be. Cf. 1. 16. 4. n. Cyprian timber and merchandise were famous (3. 29. 60; Pliny, N. H. 16. 203), and it was boasted that Cyprus could build a ship from keel to mast top from its own resources (Ammian. Marc. 14. 8. 14).

14. **Myrtoum**: the western Aegean, south of Euboea; from the little island Myrto. The Icarian was east of it (Plin. 4. 51; Il. 2. 144). — **pavidus**: ancient sailors were conventionally 'timid' (1. 14. 14; 1. 3. 12. n.). The petty farmer turned sailor would be especially so. — **secet**: so τέμνειν.

15. **luctantem . . . fluctibus**: Horace construes verbs of difference and strife with dat. For thought, cf. 'As each with other | Wrestle the wind and the unreluctant sea,' Swinb. Mater Triumphalis. 'The winds and waves (old wranglers) took a truce,'

Tro. and Cress. 2. 2; Ham. 4. 1, Hen. VI. 3. 2. 5; Sen. Thyest. 481, *cum morte vita cum mari ventus fidem* | *foedusque iungent.* — **Africum**: Lex. s.v. Africa, II. 2.

16. **mercator**: *trader*, ἔμπορος. Cf. 3. 24. 41. n. — **metuens**: a temporary mood; with gen. (3. 19. 16; 3. 24. 22), a permanent characteristic. — **otium**: 2. 16. 1.

17. **laudat**: sc. as happy. Sat. 1. 1. 3. 9. — **rura**: the fields about, the *ager* attached to. — **mox**: so with abrupt asyndeton, 4. 14. 14. Love of gain, κέρδος ἀελλομάχον (Anth. Pal. 7. 586), soon makes him defy the winds.

18. **quassas**: 4. 8. 32. — **indocilis**, etc.: Herrick, 106, 'those desp'rate cares, | Th' industrious Merchant has; who for to find | Gold runneth to the Western Inde [cf. 3. 24. 41. n.], | And back again, (tortur'd with fears) doth fly, | Untaught to suffer Poverty.' — **pauperiem pati** recurs, 3. 2. 1; 4. 9. 49. Cf. 3. 16. 37. n.

19. **est qui**: cf. Epp. 2. 2. 182, *Sunt qui non habeant* (indefinite) *est qui* (pretty plainly pointing to one that shall be nameless) *non curat habere.* — **Massici**: Horace's wines are all in the lexicon.

20. **solido**: what should be the unbroken business hours up to about 3 P.M. Sen. Ep. 83. 2, *hodiernus dies solidus est; nemo ex illo quicquam mihi eripuit.* Cf. 2. 7. 6. n.

21. **viridi**: (ever) *green.* — **membra . . . stratus**: cf. G. L. 338; A. G. 240. c.; H. 378; Lucret. 2. 29, *inter se prostrati in gramine molli* | *propter aquae rivum*, etc.; Tenn. Lucret., 'under plane or pine, | With neighbors laid along the grass,' etc.

22. **lene**: Epode 2. 28. n. — **caput**: cf. *sacrum caput amnis;* Verg. G. 4. 319. For **sacrae**, cf. also on 3. 13.

23. **lituo**: i.e. *litui sonitu.* The *lituus* was the cavalry trumpet curved at the large mouth. See cut in Class. Dict. The tuba of the infantry was straight.

24. **matribus**: dat. Cf. Epode 16. 8; 2. 1. 31.

25. **manet**: all night (cf. Lex. 1. B. 1), like the hunter in Sat. 2. 3. 234, *In nive Lucana dormis ocreatus ut aprum* | *coenem ego.* — **sub Iove frigido**: Zeus, Dyaus, Jupiter go back to a root *div* or *diu*, 'the bright (sky).' A consciousness of this survived in many Greek and Latin phrases, and was revived by pantheistic utterances of the poets. Cf. 1. 34. 5. n.; 1. 18. 13; 1. 22. 20; 3. 2. 6,

sub divo; 3. 10. 8; Epode 13. 2; Lucret. 4. 209, *sub diu*; Ov. Fast. 3. 527; Verg. Ecl. 7. 60; Il. 5. 91, *Διὸς ὄμβρος*; the Athenian prayer, *ὗσον, ὗσον ὦ φίλε Ζεῦ*, Marc. Aurel. 5. 7; Ennius, Sat. 41 (ed. Müller), *Istic est is Iovi pater quem dico, quem Graeci vocant aerem*, etc.; Aesch. fr. 70.

27. **seu . . . seu**: cf. A. G. 315. c; G. L. 496. 2. The result is the same whatever the game. — **visa est**: *ἐφάνη*.

28. **plăgas**: Lex. s.v. 3, Epode 2. 31. For boar-hunting, cf. 3. 12. 11; Epp. 1. 6. 57.

29. **me**: for antithetic emphasis, cf. Milt. P. L. 9, 'Me of these | Nor skill'd nor studious,' etc.; Tenn. Alcaics, 'Me rather all that bowery loneliness,' etc. Cf. 1. 5. 13; 1. 31. 15; 1. 7. 10; 2. 12. 13; 4. 1. 29; 2. 17. 13. — **doctarum**: learned, or lettered, but more especially poetic: *cum apud Graecos antiquissimum e doctis genus sit poetarum*, Cic. Tusc. 1. 3. Early man thinks rather (so Ruskin moralizes) of the knowledge than of the art of the poet. Cf. the comment of Gorgo, Theoc. 15. 145–146. So *σοφός* in Pindar; *doctus*, Tibull. (?) 3. 6. 41, etc. — **hederae**: the ivy of Bacchus as well as the laurel of Phoebus crowned the poet as *cliens Bacchi*, Epist. 2. 2. 78. Cf. Epist. 1. 3. 25; Juv. 7. 29; Ben Jonson, 'To come forth worth the ivy or the bays'; Propert. 2. 5. 25; Ov. Trist. 1. 7. 2; Verg. Ecl. 7. 25.

30. **miscent**: cf. Pindar's free use of *μίγνυμι*, Isth. 2. 29. — **gelidum nemus**: the traditional 'green retreats' of the poet. Cf. 3. 4. 8; 3. 25. 13; 4. 3. 10; Epist. 2. 2. 77; Verg. G. 2. 488; Tac. Dial. 12, *nemora vero et luci et secretum ipsum*, etc.

31. Cf. 2. 19. 3–4. — **chori**: 1. 4. 5; 2. 12. 17; 3. 4. 25; 4. 3. 15; 4. 7. 6; 4. 14. 21.

32. **secernunt**: *set apart* (*se-cernunt*), make a dedicated spirit. Cf. Milton's, '*secret* top of Horeb'; Tenn. Lotus Eaters, 'while they smile in *secret*.' — **si**: modest condition — if only the muse be gracious. — **tibias**: two played together. Cf. Harp. Class. Dict. s.v.; 1. 12. 1; 3. 4. 1.

33. **Euterpe . . . Polyhymnia**: the flute and lyre represent all lyric poetry. Cf. 1. 12. 2. n.; Harp. Class. Dict. s.v.

34. **Lesboum**: of Sappho and Alcaeus. Cf. 3. 30. 13. n.; 4. 3. 12. n. — **tendere**: Herrick, 333, 'Aske me, why I do not sing | To the tension of the string.'

35. **quod si**, etc.: but if you rank me with the nine Greek lyric poets of the canon. Wordsworth, Personal Talk, 4, 'The Poets — Oh might my name be numbered among theirs.' — **inseris**: 2. 5. 21; 3. 25. 6.

36. Proverbial. Cf. Otto, p. 63; Ov. Met. 7. 61, *vertice sidera tangam;* Ben Jonson, Sejanus, 5. 1, 'And at each step I feel my advanced head | Knock out a star in heaven'; Herrick, 'And once more yet (ere I am laid out dead) | Knock at a star with my exalted head.'

ODE II.

The age is weary of storms and portents dire and civil strife. What god may we invoke to uphold the falling state and expiate our guilt? Apollo? Venus? Mars? Or is it thou, Mercury, already with us (in the guise of Augustus), Caesar's avenger? Late be thy return to thy native heaven. Long may'st thou dwell amid thy adoring people. The Mede will not ride on his raids while thou art our captain.

A declaration of adhesion to Octavian, written apparently before the new constitution of the Empire and the bestowal upon him of the title of Augustus in Jan., B.C. 27 (cf. Merivale, 3. 335–336, chap. 30).

The close resemblance to Vergil, G. 1. 465 sqq. (cf. Merivale, 3. 239, chap. 28) has led some scholars to date it as early as B.C. 37 or 32. But this is excluded by the allusion (l. 49) to the triumphs celebrated in Aug., B.C. 29. Nor would Horace so early have recognized Octavian as savior of the state. Octavian was *princeps Senatus* from B.C. 28 to his death. The evidence then points to a date between the return from the East, B.C. 29, and the renewal of the *imperium* in Jan., 27, and most probably to the latter part of B.C. 28, when Octavian, having, as he said, fulfilled his pious duty of punishing the assassins of Caesar (cf. on l. 44), affected to talk of laying down his authority (Dio. 53. 4, 53. 9; Merivale, 3. 331–32); which would have been a signal for the renewal of the disturbances of which the age was so weary (cf. l. 1. *iam satis*, and on 2. 16. 1).

The portents that accompanied or followed the death of Caesar (Shaks. Jul. Caes. 1. 3, Hamlet, 1. 1; Verg. G. 1. 467 sqq.; Dio.

45. 17; Tibull. 2. 5. 71; Ov. Met. 15, 782; Petronius, 122) and the inundation of the Tiber (cf. on l. 13) do not date the ode. They are the experience of a generation.

1. We may, if we please, hear the swish of the storm in the repeated *is*. Cf. Il. 21. 239; Shelley, Alastor, 'The thunder and the hiss of homeless streams'; Liberty, 'Waves — Hiss round a drowner's head in their tempestuous play.' — **terris**: dat. i.e. *in terras*. — **dirae**: strictly *ominous*, portentous. Cf. *insessum diris avibus Capitolium*, Tac. Ann. 12. 43. Snow and hail would be rare in Italy. Milton has 'dire hail.'

2. **pater**: the epic father of gods and men. Cf. on 1. 12. 13; 3. 29. 44. — **rubente**: in the lightning's glare. Pind. O. 9. 6, *φοινικοστερόπαν*. Milt. P. L. 2, 'Should intermitted vengeance arm again | His red right hand to plague us.'

3. **iaculatus**: cf. 3. 12. 11; 3. 4. 56; Ov. Am. 3. 3. 35, *Iuppiter igne suos lucos iaculatur et arces*. Tenn. L. and El. 'bolt . . . javelining | With darted spikes and splinters of the wood | The dark earth round.' Milton, 'hurl'd to and fro' with jaculation dire.' — **arces**: the seven temple-crowned hills of Rome; Verg. G. 2. 535. More specifically the two summits of the Capitoline, the N. or Arx proper, and the S. with the temple of Jupiter, Juno, and Minerva.

4–5. **terruit . . . terruit**: cf. 2. 4. 4, 5, for this linking of sentences by repetition of the verb.

5. **gentes**: 1. 3. 28; 2. 13. 20; Lucret. 5. 1222, *non populi gentesque tremunt . . . (ne) poenarum grave sit solvendi tempus adultum?* Psalm 2. 1, *quare fremuerunt gentes*.

5–12. Rome and mankind feared a return of the flood of Deucalion and Pyrrha ingeniously described by Ov. Met. 1. 260 sqq. Cf. Pind. O. 9. 47; Milt. P. L. 11. Horace pauses in the bare list of portents to paint it. Cf. 1. 12. 27; 3. 4. 53–57, 60–64.

6. **nova monstra**: *strange prodigies*, or signs. Cf. Epode 16. 30, *novāque monstră iunxerit libidine*.

7. **pecus**: for Proteus' herd of *phocae* seals, cf. Odyss. 4. 405 sqq.; Verg. G. 4. 395 sqq.; F. Q. 3. 8. 30, 'Proteus is shepherd of the seas of yore, | And hath the charge of Neptune's mighty herd.' The imaginative origin of the myth is perhaps indicated by Shelley,

Witch of Atlas, 10, 'And every shepherdess of Ocean's flocks | Who drives her white waves over the green sea.' Cf. Lang, Helen of Troy, 3. 23, 'They heard that ancient shepherd Proteus call | His flock from forth the green and tumbling lea.' For Proteus as symbol of mutability ('protean'), cf. Sat. 2. 3. 71; Epp. 1. 1. 90.

8. **visere**: inf. of purpose, archaic, colloquial, poetic. Cf. Pl. B. 900, *abiit aedem visere Minervae*, 'she went away to visit the temple of Minerva'; G. L. 421. 1. (a); 1. 23. 10; 3. 8. 11.

9–12. A topsy-turvy world. Cf. Ov. Met. 1. 296, *hic summa piscem deprendit in ulmo*. Milton's flood has a touch of Ovid (P. L. 11), 'and in their palaces | Where luxury late reign'd, sea-monsters whelp'd.' Cf. Archil., fr. 74. 6.

10. **nota**: cf. 4. 2. 6, 'custom'd.'

11. **superiecto**: sc. *terris*. — **pavidae**: 1. 23. 2.

13. **vidimus**: i.e. our age has seen. Cf. Verg. G. 1. 472, *quotiens . . . vidimus*. Livy, Praef. 5, *malorum quae nostra tot per annos vidit aetas*. Cf. 1. 35. 34. — **flavum**: standing epithet of the Tiber (1. 8. 8; 2. 3. 18); *multa flavus arena*, Verg. Aen. 7. 31. Cf. Macaulay, Capys, 'The troubled river knew them, | And smoothed his yellow foam'; Arnold, Consolation, 'By yellow Tiber, | They still look fair.'

13–14. **retortis litore (ab) Etrusco**: the waters supposed to be heaped up and driven back by winds or tides at the mouth of the river, overflow on the lower left bank, flood the region of the *Velabrum* between the Palatine and the Capitoline, and spread to the Forum. Cf. Ov. Fast. 6. 401 sqq.; Propert. 5. 9. 5. For *litus Etruscum*, cf. C. S. 38; Epode 16. 40. Others take it of the high right bank of the Tiber (*litus* = *ripa*, Verg. Aen. 3. 389; 8. 83), from which the foaming flood in freshet is violently hurled on to the opposite low left bank, at the sharp bend below the island (see map). Cf. further Tac. Ann. 1. 76; Plin. N. H. 3. 55; Dio. 45. 17, 53. 20, 54. 1.

15. **deiectum**: supine; *to overthrow*. The personification of the angry river begins to be felt. — **monumenta regis**, etc.: the establishment of the order of Vestal Virgins was attributed to Numa Pompilius (Livy, 1. 20), and his palace, the official residence of the Pontifex Maximus, adjoining the temple of Vesta at the

N. W. corner of the Palatine, was, with the old house of the Vestals, called the *Atrium Vestae*. Cf. Ov. Fast. 6. 263, *hic locus exiguus, qui sustinet atria Vestae, | tunc erat intonsi regia magna Numae;* Trist. 3. 1. 29; Lanciani, Ancient Rome, p. 159. Even these venerable monuments are not spared. Caesar was Pontifex Maximus at the time of his death.

16–20. Ilia, or Rhea Silvia, the mother of Romulus and Remus by Mars (Livy, 1. 3–4), and, according to the legend followed by Horace, daughter of Aeneas, might be called the bride of the Tiber, into which she was thrown (on one tradition) by order of King Amulius. The wife-doting stream is, by a far-fetched conceit, said to avenge her complaints at the assassination of her great descendant Julius Caesar, with an excess of zeal not approved by Jupiter — καὶ ὑπὲρ Διὸς αἶσαν.

17–18. **dum . . . iactat**: for this use of *dum* equivalent to a pres. part. of cause or circumstance, cf. 1. 6. 9; 2. 10. 2; 3. 7. 18; G. L. 570. n. 2.

19. **ripa**: *over*, by way of.

19–20. **u-xorius**: cf. 1. 25. 11 (a compound); 2. 16. 7. The license is avoided in 3d and 4th books. It is frequent in Sappho, who treated the third and fourth verses as one. In English mostly for comic effect: 'Here doomed to starve on water gru | el never shall I see the U | niversity of Gottingen.' Anti-Jacobin. When the cola were printed as separate lines, its apparent frequency in Pindar was a stumbling-block to French critics.

21–24. **audiet . . . iuventus**: note position. Our sons will marvel at the crime and folly of this generation. Cf. 1. 35. 35; Epode 7. 1; 16. 1–9.

21. **cives**: emphatic, but the ellipsis of *in cives* is harsh.

22. **graves**: 3. 5. 4. So βαρύς. — **Persae**: the empire of the East was Parthian from B.C. 250 to A.D. 226. But Horace uses Oriental names freely, and to a student of Greek literature Eastern was Persian, or Mede. — **perirent**: cf. 3. 14. 27; 4. 6. 16. These imperfects where we might look for pluperfects have been variously explained as 'potential,' 'softened assertion in past time,' or as 'future to a past' arising from an imaginative shifting of the point of view. Metrical convenience probably determined the resort to them. For the general thought here, cf. Lucan, cited on Epode 7. 5.

23. **vitio**: gives cause of *rara*.

24. **rara**: the thought is rhetorically amplified by Lucan, 7. 398, *crimen civile videmus*, | *tot vacuas urbes.* Cf. *ibid.* 535 sqq., 1. 25 sqq.; Verg. G. 1. 507.

25. **divum**: gen. plur.; only a god can save. Ten years earlier Vergil prayed *Di patrii . . . hunc saltem everso iuvenem succurrere saeclo* | *ne prohibete.* — **ruentis**: cf. on 2. 1. 32; 3. 3. 8. Thomson, Seasons, 'Tully, whose powerful eloquence a while | Restrain'd the rapid fate of *rushing* Rome.'

26. **imperi**: almost = 'empire.' Cf. 4. 15. 14, and lexicon. — **fatigent**: *importune.* Cf. Verg. Aen. 1. 280.

27. **Virgines**: cf. 3. 5. 11; 3. 30. 9. — **minus audientem**: *minus* is idiomatic — *who averts her ear from their chant.* Vesta is offended by the assassination of Julius Caesar, the Pontifex Maximus. In Ov. Fast. 3. 699, she says: *ne dubita meminisse! meus fuit ille sacerdos.*

28. **Carmina**: any set form, *chant*, or *litany.* Possibly contrasted with the less formal *prece.*

29. **partes**: *office*, *rôle.* So A. P. 193, 315. It was the favorite rôle of Augustus. Cf. *infra*, l. 44. — **scelus**: τὸ ἄγος, 1. 35. 33. — **expiandi**: 2. 1. 5.

31. **nube . . . amictus**: Il. 5. 186, νεφέλῃ εἰλυμένος ὤμους. Cf. Milton's 'kerchef'd in a comely cloud.' — **candentes**: Homer's φαίδιμοι ὦμοι. Cf. on 2. 5. 18.

32. **augur Apollo**: so Verg. Aen. 4. 376. Apollo who helped at Actium (Verg. Aen. 8. 704; Propert. 5. 6. 67) is first invoked as καθάρσιος and μάντις, Purifier and Prophet. He was Augustus' patron deity. For his new temple, cf. on 1. 31.

33. Venus is invoked as *Aeneadum genetrix.* Cf. Preller-Jordan, 1. 444; Lucret. 1. 1; Pervigil. Ven. 70. She had a famous temple on Mt. Eryx in Sicily (Verg. Aen. 5. 759). Cf. John Bartlett, 'The queen of Paphos Erycine | In heart did rose-cheeked Adon love'; Thos. Watson, Hekatompathia, 'Ile praise no starre but Hesperus alone, | Nor any hill but Erycinus mount.' — **ridens**: φιλομμειδής, *laughter-loving.* Cf. her 'subtle smile' and laugh in Tenn. Œnone.

34. **Iocus**: so Plaut. Bacch. 113. Cf. Milton's 'Jest and youthful Jollity.' — **circum volat**: they hover about her like the

loves in a picture of Albani, making a pretty contrast with the following vision of grim-visaged war. Cf. F. Q. 4. 10. 42. — **Cupido**: Verg. Aen. 1. 663, *aligerum . . . amorem.* Aristoph. Birds, 697; Shaks. Rom. and Jul. 2. 5, 'And therefore hath the wind-swift Cupid wings,' etc.

35. **genus et nepotes**: cf. 3. 17. 3, *nepotum . . . genus.*

36. **respicis**: *regardest,* dost care for. — **auctor**: sc. Mars. Cf. 3. 17. 5; Verg. G. 3. 36, *Troiae Cynthius auctor;* Macaulay, Capys, 20, 'And such as is the War-God | The *author* of thy line.'

37. **satiate**: the Homeric Ares is insatiate of war — ἆτος πολέμοιο. — **ludo**: cf. 1. 28. 17, *spectacula Marti.* Cf. Ruskin on 'game of war.' Other gods have other 'games,' 1. 33. 12; 3. 29. 50.

38. **iuvat**: Macaulay, Capys, 19, 'But thy father loves the clashing | Of broadsword and of shield: | He loves to drink the steam that reeks | From the fresh battlefield.' etc. Cf. Silius. 9. 554. — **clamor**: cf. strepitum, 1. 15, 18; cf. 'loud-throated war,' 'the noise of battle hurtled in the air'; κυδοιμός, ὅμαδος. — **lēves**: not *lĕves.*

39. **acer**: the fierce light of battle upon it. — **Mauri peditis**: so the Mss. *Marsi* is generally read (cf. 2. 20. 18; Epode 16. 3; Verg. G. 2. 167, *genus acre virum;* Appian. B.C. 1. 46). But the *Mauri* were fierce enough, and may well have used foot-soldiers. Or *peditis* may mean 'unhorsed.' — **cruentum**: whether *blood-stained* or *bleeding,* it is close work.

41. **sive**: or if thou, Mercury, art already with us in mortal disguise. The apodosis is no longer *venias,* but *serus redeas,* etc. (45). — **iuvenem**: so Sat. 2. 5. 62, *iuvenis Parthis horrendus;* Verg. G. 1. 500. Octavian was about thirty-five years old. Men were *iuvenes* in the age of military service, seventeen to forty-five.

42. **ales**: Verg. Aen. 4. 240; 1. 10. notes.

43. **filius**: the nom. is preferred for euphony. — **Maiae**: cf. on 1. 10. 1. — **patiens**: cf. Epp. 1. 16. 30, *pateris sapiens . . . vocari.*

44. **ultor**: Augustus dedicated a temple to Mars Ultor, B.C. 2 (cf. Merivale, 4. 24. 116; Suet. Oct. 29), and both he (Mon. Ancyr. 1. 8–10) and the contemporary writers dwell complacently on his mission as Caesar's avenger. Cf. Sellar, p. 151; Ov. Fasti, 3. 709, *Hoc opus, haec pietas, haec prima elementa fuere | Caesaris,*

ulcisci iusta per arma patrem; ibid. 5. 577; Suet. Oct. 10; Velleius, 2. 87.

45. **serus . . . redeas**: cf. Ov. Trist. 5. 2. 52, *sic ad pacta tibi sidera tardus eas;* Met. 15. 868. Martial, as usual, outbids the Augustan poets in flattery. He prays for the birth of a son to Domitian, *cui pater aeternas post saecula tradat habenas* (6. 3. 3). Cf. on 3. 3. 11; 4. 14. 43.

46. **populo Quirini**: so Ov. Met. 15. 572, Fast. 1. 69.

47. **vitiis**: cause of *iniquum*, offended by our faults. — **iniquum**: cf. 2. 4. 16; 2. 6. 9; 1. 28. 28, *aequo ab Iove;* C. S. 65; Verg. Aen. 6. 129, *Pauci, quos aequus amavit | Iuppiter.*

48. **ocior**: i.e. *untimely, premature.* — **aura**: suggested by *ales.*

49. **triumphos**: *tres egit, Dalmaticum, Actiacum Alexandrinum, continuo triduo omnes* (Suet. Aug. 22). Cf. Merivale, 3. 314, chap. 30; Gardthausen, 2. 257 sqq. Cf. the description in Verg. Aen. 8. 714; also Verg. G. 1. 503, *Iam pridem nobis caeli te regia, Caesar | Invidet atque hominum queritur curare triumphos.*

50. **pater**: Augustus was formally saluted as *pater patriae* by the Senate in B.C. 2. But the poets had long since anticipated the title. Cf. 3. 24. 27. n.; Juv. 8. 244 (of Cicero); Ov. Trist. 2. 181; 4. 4. 13; Fast. 2. 127; as epithet of a god, 1. 18. 6; Epode 2. 21. — **princeps**: 4. 14. 6. Technically *princeps Senatus* was the most dignified Senator first called upon by consul to give his opinion in the absence of the consuls designate. Octavian affected the title *princeps*, first citizen, because of its freedom from invidious associations. Cf. Tac. Ann. 1. 1. 3, quoted on 2. 16. 1. and 1. 9. 6. Furneaux (Tac. Ann. Vol. I. p. 66) rejects its identification with *princeps Senatus.*

51. **Medos**: cf. on 22. 3. 3. 44. — **equitare**: cf. 2. 9. 24; 4. 4. 44, *ride on their raids; ride and ride* (Gildersleeve). Cf. 1. 19. 11; 2. 13. 17. — **inultos**: 1. 28. 33; 3. 3. 42; Epode 6. 16; here, *unpunished*, with impunity. Cf. F. Q. 6. 7. 32, 'But lo! the gods, that mortal follies view, | Did worthily *revenge* (punish) this maiden's pride.' The defeat of Carrhae and the shade of Crassus are still *unavenged.* Lucan, 1. 11, *umbraque erraret Crassus inulta.* Cf. on 3. 5. 5.

52. **te duce**: cf. Epp. 2. 1. 256, *et formidatam Parthis te principe Romam.* Propert. 3. 1. 12–18. — **Caesar**: the true name of

our god and savior at last. Caesar = Julius Caesar, *supra*, 44, and Sat. 1. 9. 18 only. The full title of Augustus (originally Octavian) by adoption and honorary decrees of the Senate was, at the close of his life, 'Imp. Caesar, Divi F. Augustus Pontif. Max. Cos. XIII. Imp. XX. Tribunic. Potestat. XXXVII. P. P.'

ODE III.

Propempticon. A prayer for the safety of the vessel that bears Vergil to Greece, followed by reflections on the audacity of man who braves the terrors of the deep, steals fire from heaven, essays to fly though nature has withheld wings, finds out the way to hell, and scales the heavens in defiance of the angry bolts of Jove.

Vergil visited Greece in B.C. 19, and died at Brundisium on his return. The first three books of the Odes were published in B.C. 23. We must assume another voyage, or another Vergil. Cf. on 4. 12. See Sellar, p. 141.

For the friendship of Horace and Vergil, see Sellar, Vergil, p. 120 sqq., Ode 1. 24, Sat. 1. 5. 41, 1. 6. 54.

With the Propempticon proper, 1–8, cf. Callim. fr. 114 ; Theoc. 7. 52. The diffuse imitation of Statius, Silvae, 3. 2. Epode 10, to an enemy ; Odes, 3. 27. Tenn. In Mem. 9, 'Fair ship, that from the Italian shore | Sailest the placid ocean plains,' etc. ; *ibid.* 17. Wordsworth's lines to Scott embarking for Naples : 'Be true | Ye winds of ocean and the midland sea, | Wafting your Charge to soft Parthenope !'

For the second part of the ode, cf. Mill (On Nature, p. 22), 'There was always a tendency, though a diminishing one, to regard any attempt to exercise power over nature, beyond a certain degree and a certain admitted range, as an impious effort to usurp divine power, and dare more than was permitted to man. The lines of Horace, in which the familiar arts of shipbuilding and navigation are reprobated as *vetitum nefas*, indicate even in that sceptical age a still unexhausted vein of the old sentiment.' For further illustration of the feeling, cf. 3. 24. 36–41 ; Epode 16. 57–62 ; Tibull. 1. 3. 36–37 ; Verg. Ecl. 4. 32 ; Ov. Met. 1. 94 ; Hesiod, Works and Days, 236 ; Arat. Phaen. 110 ; Soph. Antig. 332 sqq.

The reflections of Valerius Flaccus, Argonaut. 1. 245, 530–560, are an interesting exception.

It should be further noted that in the Latin writers the expression of this primitive feeling is combined with a reprobation of the luxurious living to which the audacious enterprise of man panders. See Pliny, N. H. 23 Praef., and the passages cited on Odes, 2. 15. In similar vein Spenser, F. Q. 2. 7. 14–16. Translated by Dryden, Johnson's Poets, 9. 158.

1–8. **sic . . . regat . . . reddas**: a petition in Latin (or Greek) is often followed by a promise or blessing conditional on its fulfilment; the condition being resumed in *sic*. Cf. Tibull. 2. 5. 121, *Annue: sic tibi sint intonsi, Phoebe, capilli.* Or the *sic* clause may precede, followed by an explicit condition, Epp. 1. 7. 69, *sic ignovisse putato | me tibi si cenas hodie mecum;* or by an imperative, as Verg. Ecl. 9. 30; Catull. 17. 5–8. Here the *sic* clause precedes, followed not by an explicit condition or imperative, but by an apparently detached optative or final subjunctive with *precor*. Cf. G. L. 546. n. 1; Odes, 1. 2. 30; Epode 3. 20. Some editors express this by calling *sic . . . Iapyga* a parenthesis. Cf. Milt. Lyc. 19; Song in Comus, 'Tell me but where, . . . so mayst thou be translated to the skies,' etc. Matter-of-fact critics have observed that the expression of the blessing is superfluous, because it fulfils itself, — the safety of the ship and passenger being inseparable.

1. **potens**: with gen. cf. 1. 5. 15; 1. 6. 10; C. S. 1; Verg. Aen. 1. 80; Homer's πότνια θηρῶν, Il. 21. 470; Pind. Pyth. 4. 213; Ov. Am. 3. 10. 35, *diva potens frugum.* — **Cypri**: cf. on 1. 30. 2. For *Venus marina*, cf. on 3. 26. 5, 4. 11. 15; Solon, fr. 18. 4; Pausan. 1. 1. 3, εὐπλοία.

2. Castor and Pollux; cf. 1. 12. 27, 3. 29. 64, 4. 8. 31; Sen. Herc. Fur. 556, *non illic geminum Tyndaridae genus | succurrunt timidis sidera navibus;* Propert. 1. 17. 17. Possibly the electrical phenomenon known to sailors as St. Elmo's light is meant. Cf. Lucian, Navig. 9; Stat. Silv. 3. 2. 8; Pliny, N. H. 2. 101; Macaulay, Regillus, 40, 'Safe comes the ship to haven, | Through billows and through gales, | If once the Great Twin Brethren | Sit shining on the sails'; Camoens, Lusiad. 5. 18, *o lume vivo que a maritima*

gente | *Tem por santo em tempo di tormento;* Swinburne, 'As those great twins of air | Hailed once with old world prayer | Of all folk alway faring forth by sea.' Cf. Frazer, Pausanias, III., p. 13.

3. Cf. Odyss. 10. 21; Verg. Aen. 1. 52; F. Q. 3. 7. 21, 'And all his winds Dan Aeolus did keep | From stirring up their stormy enmity.' — **regat**: *guide.*

4. **Iapyga**: the N.W. wind off the S.E. coast of Italy (*Iapygia*) blowing towards Greece. Cf. Aul. Gell. 2. 22. In 3. 27. 20, *albus Iapyx* is stormy.

6. **debes**: sc. to our love. But it is possible to construe *finibus* as dat. with both *debes* and *reddas.*

7. **reddas**: he is a deposit to be duly delivered (cf. *reddere epistulam*) at (or to) the appointed place. Cf. Stat. Silv. 3. 2. 5, *grande tuo rarumque damus, Neptune, profundo* | *depositum.* — **incolumem**: *safe and sound.* Cf. 3. 24. 31.

8. **dimidium**: cf. on 2. 17. 5. 'Friendship — to be two in one' (Tenn.), the old definition (cf. Ar. Eth. 9. 4. 5, ὁ φίλος ἄλλος αὐτός; Diog. Laert. 5. 1. 20; Cic. Lael. 92), implies that the friend is half yourself (Anth. Pal. 12. 52; Callim. Ep. 43). Cf. Otto, Sprichwörter der Römer, p. 26.

9. Cf. Herrick, 106, 'A heart thrice wall'd with Oke, and brasse, that man | Had, first, durst plow the Ocean'; Milton, P. L. 2, 'or arm th' obdured breast | With stubborn patience as with triple steel'; Il. 24. 205, σιδήρειον ἦτορ; Otto, p. 4.

10. **fragilem**: 3. 2. 28. For juxtaposition with *truci*, cf. on 1. 6. 9. — **truci**: Catull. 4. 9, *trucemve Ponticum sinum;* 63. 16, *truculentaque pelagi.*

12. **praecipitem**: *headlong*, squally, λάβρος ἐπαιγίζων. Ov. Met. 2. 184, *ut acta* | *praecipiti pinus Borea;* Verg. G. 4. 29, *praeceps . . . Eurus.* — **Africum**: 1. 1. 15; Epode 16. 22; Verg. Aen. 1. 85.

13. **decertantem**: 'Auster and Aquilon tilt about the heavens' (Marlowe). Cf. on 1. 9. 11; 1. 1. 15; *de* intensive, cf. 1. 18. 9; 3. 3. 55. — **Aquilonibus**: dat. Cf. on 1. 1. 15. The plural *metri gratia.* But translate *blasts of.* Cf. Aesch. Prom. 1085–1086; Verg. Aen. 1. 102, *stridens Aquilone procella.*

14. **tristes Hyadas**: Epode 10. 10, *tristis Orion;* Verg. G. 3. 279, *contristat . . . caelum;* Verg. Aen. 3. 516, *pluviasque*

Hyadas; Tenn. Ulysses, 'when | Thro' scudding drifts the rainy Hyades | Vext the dim sea'; Ov. Fast. 5. 166, *navita quas Hyadas Graecus ab imbre* (ὕειν) *vocat.* Cf. Lexicon. Cf. 'the moist daughters of huge Atlas = Pleiads' (F. Q. 3. 1. 57).

15. **arbiter**: *than whom no stronger tyrant rules.* Cf. 2. 17. 19, 3. 3. 5; Arnold, Summer Night, 'Nor doth he know how there prevail | *Despotic* on that sea | Trade winds which cross it from eternity'; Coleridge, Anc. Mar., 'And now the storm-blast came and he | Was tyrannous and strong.'

16. (**seu**) **tollere**, etc.: for omitted *seu*, cf. 1. 6. 19; Sat. 2. 8. 16; Aesch. Ag. 1403. For similar omission of first neg., cf. Gildersleeve on Pind. Pyth. 6. 47. — **ponere**: cf. *componere fluctus*, Verg. Aen. 1. 135; Jebb on Soph. Ajax, 674.

17. **gradum**: *step, approach, form.* Cf. 1. 33; 3. 2. 14; 'Death's foot,' 1. 4. 13; Shaks. M. for M. 5. 1, 'the swift celerity of his death | Which I did think with slower foot came on'; Tibull. 1. 10. 4, *tum brevior dirae mortis aperta via est.*

18. **siccis**: *tearless*, ξηροῖς (Aesch. Sept. 696). Ancient heroes weep more freely than the ideal of mediaeval chivalry permits to the modern. Cf. Caesar, B. G. 1. 39; Odyss. 20. 349, etc. They were especially afraid of drowning. Cf. Arist. Eth. Nic. 3. 6. 7; Verg. Aen. 1. 93; Ov. Met. 11. 539, Fast. 3. 596, etc.; Horace argues that the titanic audacity which did not fear the perils of the deep would not shrink from defiance of heaven. — **monstra**: cf. on 3. 27. 27; 4. 14. 47.

19. **vidit**: *endured the sight.* — **turgidum**: οἴδματι θύων is perhaps more vivid than *turbidum* (cf. 3. 3. 5), which has about equal authority.

20. **infames**: δυσωνύμους, because of shipwrecks. Cf. Livy, 21. 31. 8, *infames frigoribus Alpes;* Milt. Comus, 'Infamous hills and sandy perilous wilds.' — **Acroceraunia**: a promontory of Epirus at entrance to sheltering gulf of Oricum (cf. 3. 7. 5); now il Monte della Chimera. Cf. Byron, 'And in Chimari heard the thunder-hills of fear, | The Acroceraunian mountains of old name.' *Alta Ceraunia*, which some read here, occurs, Verg. G. 1. 332. Cf. Propert. 1. 8. 19. See the fine description in Lucan, 2. 267 sqq., imitated by Macaulay, Virginia, 'When raves the Adriatic beneath an eastern gale, | When the Calabrian sea-marks are lost in

clouds of spume, | And the great Thunder-Cape has donned his veil of inky gloom'; Tenn., 'The vast Acroceraunian walls.'

21–22. **deus . . . prudens**: the providence (foresight) of God. Cf. 3. 29. 29; Herod. 3. 108.

21–23. **abscidit . . . terras**: a majority of the editors take this of the separation of the elements to make a habitable world, as in Ov. Met. 1. 22, *nam caelo terras, et terris abscidit undas; dissociabili* will then mean ἄμικτος, unmixing, incompatible. So Swinburne, Erechtheus, 'For the sea-marks set to divide of old | The kingdoms to Ocean and Earth assigned, | The hoar sea-fields from the cornfield's gold, | His wine-bright waves from her vineyard's fold.' But it may well mean divided the lands from each other by 'The unplumb'd, salt, *estranging* sea,' the 'bond-breaking sea' of Tennyson. Man transgressed this wise decree when 'the echoing oars | Of Argo first | Startled the unknown sea' (Arnold, Strayed Reveller). Cf. Sen. Medea, 334, *bene dissaepti foedera mundi | traxit in unum Thessala pinus.* Contrast the modern feeling of Pope, Windsor Forest, 'Whole nations enter with each swelling tide, | And seas but join the regions they divide.' See also the last stanza of Longfellow's Lighthouse. For *-abilis*, active, cf. Verg. G. 1. 93, and Munro on Lucret. 1. 11.

23. **impiae**: contrast Tenn., 'Fly happy, happy sails, and bear the Press, | Fly happy with the mission of the cross.'

24. Cf. Dryden's 'invade the inviolable main.' *impiae non tangenda* and *transiliunt* (1. 18. 7) reinforce each other in expressing the idea that man will 'easily transgress.'

25. **omnia**: everything and anything. So πᾶν and πάντολμος.

26. **ruit**: of the headlong recklessness of sin, 'licentious wickedness | When down the hill he holds his steep career' (Shaks.). — **vetitum**: i.e. even in defiance of express prohibition.

27. **audax**: insistent repetition leading up to the examples. — **genus**: sc. Prometheus. Cf. *Danai genus*, 2. 14. 18; *Uraniae genus*, Catull. 61. 2. For his theft of fire, cf. Hes. Op. 50; Aeschylus, Prometheus; Frazer, Pausanias, III., p. 191.

28. **fraude mala**: cf. *dolus malus, mali fures*, etc.; or simply of the evil consequences.

29. **domo**: cf. Eurip. fr. 491, parodied Aristoph. Frogs. 100.

29–30. **post ignem . . . subductum**: the idiom of *ab urbe*

condita; cf. on 2. 4. 10; cf. Milton's 'since created man,' and his 'Bacchus . . . After the Tuscan mariners transform'd' (Comus). For the legend, cf. Serv. ad Verg. Ecl. 6. 42, (*ob Promethei furtum*) *irati di duo mala immiserunt terris, febres et morbos: sicut et Sappho et Hesiodus memorant;* Shelley, Prom. 2. 4, 'for on the race of man | First famine, and then toil, and then disease, | Strife, wounds and ghastly death unseen before | Fell.'

31. **incubuit**: cf. Lucret. 6. 1143, (*mortifer aestus*) *incubuit . . . populo;* Aesch. Suppl. 684, νούσων ἑσμός.

32. 'Mild was the slow necessity of death' (Shelley, Queen Mab). Cf. Hes. Op. 90 sqq. — **semoti . . . tarda**: cumulative, death was distant and drew nigh slowly; *prius* with both words.

32–33. **necessitas leti**: Homer's Μοῖρα . . . θανάτοιο. κρατερὴ ἀνάγκη.

33. **corripuit**: *quickened.* Cf. Lucan, 2. 100, *quantoque gradu mors saeva cucurrit.*

34. **vacuum**: cf. Swinburne's 'Waste of the dead void air'; Hom. Il. 17. 425; Pind. O. 1. 6, ἐρήμας δι' αἰθέρος. For **Daedalus**, cf. 4. 2. 2; Verg. Aen. 6. 14; Ov. Met. 8. 183.

36. **perrupīt**: cf. *manēt* (1. 13. 6; 2. 6. 14; 2. 13. 16; 3. 16. 26; 3. 24. 5), always under verse ictus. There is no instance in the fourth book. — **Acheronta**: *into Acheron.* — **Herculeus labor**: cf. 2. 12. 6. A little more than the idiom of Βίη Ἡρακληείη (cf. on 3. 21. 11), or Milton's 'Basks at the fire his hairy strength.' It was a 'Herculean task,' and his twelfth labor. He went down to fetch Cerberus, and released Theseus. Cf. 4. 7. 28. — **labor**: note how 'The line too labours, and the words move slow.'

37. **nil . . . arduist**: *ardui* with *nil*, too *steep*, literally of *caelum*, metaphorically *hard.* Cf. Camoens, Lusiad, 4. 104.

38. **stultitia**: because a proverbial impossibility. Cf. Pind. Pyth. 10. 27.

40. 'Pull the unwilling thunder down' (Dryden). — **iracunda**: Pind. Nem. 6. 50, ἔγχος ζάκοτον. For the transferred epithet, cf. on 1. 18. 7; 3. 1. 42; 1. 37. 7; Epode 16. 60; 10. 14; Arnold, Sohrab and Rustum, 'Come plant we here in earth our angry spears.' — **ponere**: *deponere*, lay aside. Cf. 3. 2. 19; 3. 4. 60.

ODE IV.

Spring has come, and the zephyrs. Cold winter's chains are loosed. Enjoy the spring flowers while you may. The night of death is nigh. Cf. 4. 7, and Carew's lovely lines on Spring.

L. Sestius was *consul suffectus* in the second half of the year B.C. 23, the probable date of the publication of the three books of the odes. He is possibly addressed as the consul of the year.

1. **solvitur**: strictly perhaps of the frozen soil. Cf. *solutae*, l. 10; Verg. G. 2. 331, *laxant arva sinus.* But cf. 1. 9. 5; Tibull. (?) 3. 5. 4, *cum se purpureo vere remittit hiems* (*humus*). — **grata vice**: the 'season's difference' is felt as a welcome change. Cf. 4. 7. 3; E. 13. 8; 3. 29. 13; Milt. P. L. 7, 'To illuminate the earth and rule the day | In their vicissitude.' — **Favoni**: cf. 4. 12. 2; 3. 7. 2; Cat. 46. 2, *iam caeli furor aequinoctialis | iucundis zephyri silescit auris;* Milton, Sonnet 20: 'Time will run | On smoother, till Favonius re-inspire | The frozen earth'; Lucret. 5. 737 sqq.

2. **machinae**: rollers (*κύλινδροι*) and tackle by which the ships were drawn down and launched at the opening of navigation. Caes. B. C. 2. 10; Anth. Pal. 10. 15.

3. **stabulis**: *byre.* — **igni**: '*ingle-lowe*' (Burns).

5. **Cythĕrea . . . Venus**: the rare tautology, found only in later Greek poets, is perhaps justified by the separation: the goddess of Cythēra . . . Venus. Or perhaps 'in Cythēra.' — **choros**: cf. Hom. Hymn Apoll. Pyth. 16; Lucret. 5. 737; Rossetti, Sonnet on Botticelli's Spring. — **imminente luna**: Milton, P. L. 1. 780, 'while overhead the moon | Sits arbitress.' The Greek divinities, like the modern elves and fairies, dance in the woods, *sub nocte silenti | cum superis terrena placent* (Stat. Silv. 1. 1. 95).

6. Cf. 4. 7. 5; Rossetti ut supra, 'The Graces circling near, | 'Neath bower-linked arch of white arms glorified'; F. Q. 6. 10. 15, 'These were the Graces, daughters of delight, | Handmaids of Venus, which are wont to haunt | Upon this hill and dance there day and night.' — **decentes**: *comely*, 1. 18. 6; 3. 27. 53; Milton, Penseroso, 'And sable stole of Cyprus lawn | Over thy decent shoulders drawn'; Herrick, 16, 'When I thy parts runne o're, I can't espie | In any one, the least indecensie.'

7. **graves**: sc. *laboriosas*, or perhaps *ponderous.*

8. **Volcanus ardens**: sc. in the glow of the forge, or with eagerness (σπεύδων, Il. 18. 373; Verg. Aen. 2. 529, *ardens insequitur*). Cf. 3. 4. 58–59. n. — **urit**: *fires up, kindles.* A few Mss. and some editors who object to seeming tautology of *ardens urit*, read *visit, visits.* Cf. 3. 28. 15. For the forges of the Cyclopes at Lipara (cf. 3. 12. 6. n.), cf. Verg. Aen. 8. 416; Ap. Rhod. 3. 41; Callim. Hymn 3. 46. In spring they are naturally busy with the summer thunder-bolts. These Hesiodic (Theog. 139) Cyclopes are to be distinguished from the pastoral monsters of Homer, Ody. Bk. 9; F. Q. 4. 5. 37, 'He like a monstrous giant seem'd in sight, | Far passing Bronteus or Pyracmon great, | The which in Lipari do day and night | Frame thunder-bolts for Jove's avengeful threat.'

9. **nitidum**: with ointment, 2. 7. 7; but cf. 3. 19. 25; 3. 24. 20; 2. 12. 19. — **impedire**: sc. *vincire*, 4 1. 32; 1. 7. 23; Tibull. 1. 6. 67, *quamvis non vitta legatos | impediat crines.* Cf. *expedies caput,* 3. 24. 8.

10. **solutae**: cf. Verg. G. 1. 44, *zephyro putris se glaeba resolvit.* Thomson, Spring, 'The well-us'd plough | Lies in the furrow, loosen'd from the frost.'

11. **Fauno**: cf. 1. 17; 3. 18; *umbrosis* evidently cannot be pressed if the time is the Ides of February (Ov. Fast. 2. 193). But cf. 1. 23. 5–6. n.

12. **poscat**: sc. *immolari sibi.* — **agna**: abl. instr., as often with verbs of sacrificing.

13. **Pallida**: by association. Cf. Shaks., 'death's pale flag'; Milton, P. L. 10, 'Death . . . not mounted yet | On his pale horse.' 'Where kingly death | Keeps his pale court,' Adonais, 7. Cf. also, white death, yellow death, etc. — **aequo . . . pede**: Cowper, Yearly Bill of Mortality, 1787, 'Pale death with equal foot strikes wide the door | Of royal halls and hovels of the poor.' Dickens, David Copperfield, ch. 28, 'If we failed to hold our own, because that equal foot at all men's doors was heard knocking somewhere, every object in this world would slip from us.' Malherbe, Cons. à M. Du Périer: 'Le pauvre en sa cabane, où le chaume le couvre, | est sujet à ses lois; | et le garde qui veille aux barrières du Louvre | N'en défend point nos rois.' Cf. also 2. 18. 32. n.; 3. 1. 14. — **pulsat**: cf. Ov. Her. 21. 46, *Persephone nostras pulsat acerba fores.*

For knocking with foot, cf. Plaut. Most. 444 ; Callim. Hym. Apoll. 3. Observe alliteration.

14. **regum** : 2. 14. 11. n. — **beate** : in the conventional, if not in the stoic sense. Cf. 3. 7. 3. n. ; 2. 2. 17. n. ; Il. 11. 68.

15. **summa** : cf. 4. 7. 17. — **brevis** : a commonplace. Cf. Otto s.v. Vita, 2. — **spem . . . longam** : 1. 11. 6. — **incohare** : *life's brief sum forbids us open (a) long (account with) hope* (Gildersleeve). Cf. Seneca, Ep. 101, *O quanta dementia est spes longas incohantium.*

16. **iam** : cf. Tibull. 1. 1. 7, *iam veniet tenebris mors adoperta caput.* Cf. Lucret. 3. 894, *iam iam*, etc. — **premet nox** : cf. 4. 9. 27. n. ; Verg. Aen. 6. 827. — **fabulae** : cf. Emerson, Montaigne, 'Life is eating us up. We shall be fables presently.' Herrick, 178, 'So when you or I are made | A fable, song, or fleeting shade ; | All love, all liking, all delight | Lies drown'd with us in endless night.' Persius, 5, 152, *cinis et manes et fabula fies.* For *fabula = theme* of talk, cf. Epode 11. 8. There is a further Epicurean suggestion that the tales of a future life are — fabulae ! nonsense (Ter. Heaut. 2. 3. 95). Cf. Sen. Tro. 380, *Verum est, an timidos fabula decipit | umbras corporibus vivere conditis ?* Callim. Ep. 15. 4.

17. **exilis** : *cheerless*, barren of comforts (cf. Epp. 1. 6. 45, and *plena domo*, 4. 12. 24) or *unsubstantial* (cf. Verg. Aen. 6. 269, *domos Ditis vacuas et inania regna*, with possible suggestion of the 'thin bat-like shrillings of the dead' in Homer). Cf. Bacon's 'exile sound.' The house or chamber of death is a commonplace from Homer, the Bible, and Pindar, down. — **Plutonia** : cf. Poe, The Raven, 'the night's Plutonian shore.' — **simul** : 1. 9. 9. n.

18. The *arbiter bibendi*, symposiarch or master of the revels, was chosen by the dice. Cf. 2. 7. 25. n. For the Epicurean moral, cf. Fletcher, 'Drink to-day and drown all sorrow' ; Lodge, 'Pluck the fruit and taste the pleasure | Youthful lordlings of delight' ; Herrick, 541 ; 111, 'Sing o'er Horace ; for ere long | Death will come and mar the song' ; Theog. 567–570, 973 ; Propert. 3. 7. 23, *Dum nos fata sinunt, oculos satiemus amore : | nox tibi longa venit nec reditura dies.*

ODE V.

What slim lad holds dalliance with thee now, O Pyrrha. He will rue the day that first he tempted the bright and fickle sea. I have long since hung up my dank and dripping weeds to Neptune.

Milton's version is well known. Imitation by Cowley, Johnson's Poets, 7. 73.

1. **gracilis**: *ἰσχνός*, *schlank*, *svelte*. Cf. Rossetti's 'gracile spring.' — **in rosa**: probably bed of roses. Marlowe, Passionate Shepherd, 'There will I make thee beds of roses.' But *potare in rosa* and *esse in rosa* may refer to garlands.

2. **perfusus**: Epode 13. 9. — **urget**: woos.

3. **sub**: under (the covert of) = in. Cf. 2. 1. 39; 3. 29. 14; Epod. 9. 3.

4. **cui**: cf. Swinburne, 'Ah, thy beautiful hair! so was it once braided for me, for me'; Tibull. 4. 6. 3, *Tibi se laetissima compsit;* Anth. Pal. 5. 228, *εἰπὲ τίνι πλέξεις ἔτι βόστρυχον;* — **flavam**: Pyrrha means *flava*, the fashionable color. Cf. 2. 4. 14; 3. 9. 19; 4. 4. 4. — **religas**: 2. 11. 24; 4. 11. 5.

5. **simplex munditiis**: 'plain in thy neatness' (Milton). Cf. Pliny, N. H. 2. 4, *Nam quem κόσμον Graeci nomine ornamenti appellavere, eum et nos a perfecta absolutaque elegantia mundum;* Cic. de Off. 1. 36, *Adhibenda est munditia non odiosa neque exquisita.* Cf. Ben Jonson's, 'Still to be neat, still to be drest.' — **heu**: cf. 1. 15. 19. n.; 3. 2. 9. — **fidem**: *thy faithlessness*. Cf. 1. 18. 16; 3. 24. 59; Ovid's *de fide queri*. Or supply *mutatam*. Cf. 3. 5. 7. n.

6. **aspera**: cf. *horrida*, 3. 24. 40; Verg. Aen. 3. 285, *Et glacialis hiems Aquilonibus asperat undas.* And for transfer to lady's temper, cf. 1. 33. 15. For the image, cf. Sir Charles Sedley, 'Love still has something of the sea, | From whence his mother rose; | No time his slaves from doubt can free, | Nor give their thoughts repose'; Anth. Pal. 5. 1; 5. 190; 5. 156, 'Α φίλερως χαροποῖς Ἀσκληπιὰς οἷα Γαλήνης | ὄμμασι συμπείθει πάντας ἐρωτοπλοεῖν; Plautus Asin. 133; Simonides, fr. 7. 27; Heine, 'Oben Lust, im Busen Tücken, | Strom, du bist der Liebchen Bild: | Die kann auch so freundlich nicken, | Lächelt auch so fromm und mild.'

7. **Nigris**: effect as epithet of cause. Cf. Epod. 10. 5; 3. 7. 1; *candidi*, 1. 7. 15; 2. 7. 21. n. For phenomenon, cf. Il. 7. 64, *μελάνει δέ τε πόντος ὑπ' αὐτῆς*; Tenn., 'Little breezes dusk and shiver.'

8. **emirabitur**: only here. Cf. 2. 14. 11, *enaviganda*. — **insolens**: *unwonted to the sight*. Cf. 2. 4. 2. n.; 2. 3. 3; 1. 16. 21.

9. **credulus aurea**: cf. 1. 6. 9. n. For vague use of *aurea*, cf. 4. 2. 23; 2. 10. 5; Theoc. 12. 16; Pindar *passim;* Shaks., 'Golden lads and girls all must | As chimney sweepers come to dust'; Barry Cornwall, 'Lucy is a golden girl.'

10. **vacuam**: *fancy free*, and so ready to entertain him.

11. **aurae**: cf. 2. 8. 24. n.; 3. 2. 20. n.

13. **nites**: perhaps keeping up the metaphor. Cf. Lucret. 2. 559, *Subdola cum ridet placidi pellacia ponti*. But cf. *Glycerae nitor*, 1. 19. 5; *splendet*, 3. 3. 25; Catull. 2. 5, *desiderio meo nitenti*. — **tabula**: for the votive picture, dedicated by shipwrecked sailors to Neptune, or Isis, cf. A. P. 20; Verg. Aen. 12. 768; F. Q. 3. 4. 10, 'Then, when I shall myself in safety see, | A table for eternal monument | Of thy great grace and my great jeopardy, | Great Neptune, I avow to hallow unto thee'; Thomas Watson, Hecatompathia, 91, 'Hang up your votive tables in the quyre | Of Cupid's church.'

15. **potenti**: with *maris*.

ODE VI.

Varius will chant thy deeds by sea and land, Agrippa. I cannot rise to tragic or epic heights — I, the light singer of love.

M. Vipsanius Agrippa was the right hand of Augustus in war, as Maecenas in peace. He commanded the fleet at Actium, married the emperor's daughter Julia, adorned Rome with magnificent buildings (the Pantheon), and was for many years virtually joint emperor with Augustus. Gardthausen, 2. 409 sqq.; Merivale, 3. 211–214.

L. Varius, the intimate friend of Horace and Vergil, and editor of the Aeneid with Plotius Tucca after Vergil's death, wrote epics, tragedies, and elegies. Before the publication of the Aeneid he was regarded as the chief epic poet of the day. Sat. 1. 10. 43,

forte epos acer ut nemo Varius ducit. Cf. also Sat. 1. 5. 40; 1. 5. 93; 1. 9. 23; 2. 8. 21; 2. 8. 63; Epist. 2. 1. 247; A. P. 55.

The Augustan poets and their imitators frequently profess inability to do justice to the achievements of their patrons. Cf. Sellar, p. 134; Sat. 2. 1. 12; Epist. 2. 1. 250; Odes, 4. 2. 28–36; Propert. 2. 1. 17 sqq.; 4. 8.

1–2. **Vario . . . alite**: generally taken somewhat harshly, as abl. abs. to save the syntax, the abl. of agent without *ab* being thought inadmissible. Others emend *aliti*, dat. of agent. For bird = bard, cf. 2. 20. 10; 4. 2. 25; Theoc. 7. 47, Μοισᾶν ὄρνιχες; Thomson, Winter, 'Great Homer too appears of daring wing | Parent of Song'; Bacchylides, 5. 19 sqq.

2. **Maeonii**: cf. 4. 9. 5. Enthusiastic friendship employed 'Homeric' then as freely as it does Shakesperian now. Cf. Propert. 1. 7. 3; 2. 34. 66.

3. **quam . . . cumque**: for the tmesis, cf. 1. 7. 25; 1. 9. 14; 1. 16. 2; 1. 27. 14, etc. — **navibus . . . equis**: abl. instr., a variation of conventional *terra marique*. Agrippa defeated Sextus Pompey, B.C. 36, for which *navali corona a Caesare donatus est; qui honos nulli ante eum habitus erat*, Livy, Epit. Bk. 129.

4. **gesserit**: with *scriberis* in an extension of the 'I know thee who thou art' construction. Cf. 4. 14. 19.

5. **nos**: cf. 1. 17 and 2. 17. 32, and Epist. passim. In the odes generally *ego*. — **neque haec . . . nec**: for the paratactic form of parallels, cf. 3. 5. 27–30. — **dicere**: very frequent in the odes for lyric utterance. — **gravem**: Homer's οὐλομένην, Il. 1. 2. The Greeks also said, βαρὺς χόλος; Aesch. Eumen. 800, βαρὺν κότον.

6. **stomachum**: *bile*, *gall*, *spleen*; cf. 1. 16. 16. A homely term, intentionally used for Homer's μῆνις, the epic theme of the Iliad. The figurative use of the word is not Greek, but is frequent in Cicero. Cf. Lex. s.v.; F. Q. 2. 8. 23, 'But with stern looks and stomachous disdain.' — **cedere nescii**: cf. Verg. Aen. 12. 527, *nescia vinci pectora*. Achilles was *pervicax* (Epod. 17. 14), *impiger iracundus inexorabilis acer* (A. P. 121), and recalcitrant even to the gods (Il. 21. 223; Plat. Rep. 391 B).

7. After the Iliad, the Odyssey. — **duplicis**: πολύτροπος, versatile lowered to διπλοῦς (Eurip. Rhesus, 395), *shifty*, *double tongued*.

— **Ulixei**: cf. Epode 16. 60; 17. 16; *Achillei*, 1. 15. 34; *Penthei*, 2. 19. 14; *Alyattei*, 3. 16. 41.

8. Tragedy: cf. Milton, Penseroso, 'Presenting Thebes, or Pelops' line, | Or the tale of Troy divine.' The Thyestes of Varius was by friendly critics thought equal to any Greek tragedy. Quint. 10. 1. 98. — **saevam . . . domum**: Tantalus, Pelops, Atreus, Thyestes, Aegisthus, Agamemnon, — a family upas-tree (Symonds).

9. **tenues grandia**: cf. Ov. Am. 2. 18. 4, *et tener ausuros grandia frangit amor*. For Horace's favorite device of antithetic juxtaposition of contrasted words, cf. 1. 3. 10; 1. 5. 9; 1. 13. 14; 1. 15. 2; 2. 16. 17; 2. 18. 10; 3. 7. 13; 3. 8. 1; 3. 11. 46; 3. 29. 17; 3. 29. 49; 3. 30. 12; 4. 1. 6–7; 4. 4. 32; 4. 2. 31; 4. 4. 53; 4. 5. 9; and Sellar, p. 193. — **dum**: *while*, shades into *since*. Cf. 1. 2. 17; 3. 11. 50.

10. **potens**: with *lyrae*. Cf. 1. 3. 1; 1. 5. 15; 3. 29. 41; C. S. 1; Epist. 2. 3. 407, *musa lyrae sollers*. For thought, cf. Anacreontea, 23, θέλω λέγειν Ἀτρείδας . . . ἁ βάρβιτος δὲ χορδαῖς | ἔρωτα μοῦνον ἠχεῖ.

11. **egregii**: cf. 3. 25. 4; 3. 5. 48; Marlowe, Tamb. II. 1. 1, 'Egregious viceroys of those Eastern parts.'

12. **deterere**: lit. *impair*, by wearing away. Cf. *tenuare*, 3. 3. 72; Epist. 2. 1. 235–237; Milton, 'Who can impair thee, mighty king?' Raleigh, Epitaph on Sidney, 'Whose virtues wounded by my worthless rhyme, | Let angels speak, and heaven thy praises tell'; F. Q. 3. 2. 3.

13. **quis**: who but a Varius? — **adamantina**: Homer's χαλκοχίτων. Cf. 3. 24. 5. n.

14. **scripserit**: for syntax, cf. G. L. 259; H. 486. The mood of the question is that of the expected answer, *nemo scripserit*.

15. **nigrum**: *swart*, *soiled*. Cf. 1. 21. 7. n.; 2. 1. 22. n. Meriones was the charioteer of the Cretan Idomeneus. Cf. 1. 15. 26; Il. 8. 264, 13. 330–336. — **ope**: cf. 4. 2. 2.

16. **parem**: cf. *impar*, 4. 6. 5; Tydides, urged on by Pallas, wounded Ares and Aphrodite, Il. 5. 330–340, 846–855.

17. **proelia**: e.g. Propert. 4. 7. 5; Ov. Am. 1. 5. 15.

18. **sectis**: properly manicured nails are not very dreadful weapons. — **acrium in iuvenes**: cf. 1. 2. 39–40.

19–20. (**sive**) **vacui sive**: cf. 1. 3. 16; 1. 32. 7; 3. 4. 21–22. But *sive quid urimur* is really an afterthought. Cf. 1. 15. 25; 3. 27. 61. — **urimur**: cf. 1. 19. 4. — **non**, etc.: *as is my wont.*

ODE VII.

Beautiful are the isles of Greece, and her cities beloved of gods, famed in song and story. But 'Tibur is beautiful, too, and the orchard slopes and the Anio, | Falling, falling yet to the ancient lyrical cadence' (Clough). Thou, Plancus, whether in the shade of thy Tiburtine villa, or in the glittering camp, remember that wine is the best dispeller of care. This Teucer knew when, fleeing to exile from his angry father, he consoled his despondent mates with the promise of a new Salamis in a strange land.

The loose juncture at l. 15 led some ancient critics to assume the beginning of a new ode there. Lines 26 sqq. imply acquaintance with Verg. Aen. 1. 195 sqq., and can hardly have been written before B.C. 29.

L. Munatius Plancus, a political turn-coat (*morbo proditor*, Vell. 2. 83), founded Lyons as governor of Gaul in B.C. 43, was consul in 42, was intrusted by Antony with the government of Syria and Asia, and abandoned him for Octavian on the eve of Actium. In B.C. 27 he proposed the decree conferring on Octavian the title of Augustus, and was rewarded by the censorship B.C. 22. In what camp he could have been serving at this time, or what were the cares which Horace advises him to drown in wine, does not appear.

1. **laudabunt alii**: cf. *excudent alii*, Verg. Aen. 6. 847. The antithesis is *me*, l. 10. The 'praise' need not be literary. Cf. 1. 1. 17, *laudat*. — **claram**: so Martial, 4. 55. 6; *sunny*. Cf. Pliny, N. H. 2. 62; Lucan, 8. 248, *claramque relinquit | sole Rhodon*. But cf. Catull. 46. 6, *ad claras Asiae volemus urbes*; 4. 8, *Rhodumque nobilem*, that is, renowned for its commerce, its art, and its schools of rhetoric and philosophy. — **Mytilenen**: capital of Lesbos, *pulchritudine in primis nobilis* (Cic.).

2. **Ephesus**: capital of 'Asia,' called by Florus *lumen Asiae*.— **bimaris**: so Ov. Met. 5. 407; Trist. 1. 11. 5, *bimarem . . . Isthmon*; Her. 12. 27; ἀμφίαλος, Pind. O. 13. 40; ἀμφιθάλασσος,

O. 7. 33. Διθάλασσος, cited by editors, does not seem to have been so used. Cf. Landor, 'Queen of the double sea beloved of him | Who shakes the world's foundations'; Anth. Pal. 7. 218, ἁλιζώνοιο Κορίνθου; Pind. O. 13. 5. — **Corinthi**: destroyed by Mummius B.C. 146. Restored as colony by Julius Caesar.

4. **Tempe**: Ov. Met. 1. 568, *est nemus Haemoniae* (Thessaly), *praerupta quod undique claudit | Silva: vocant Tempe, per quae Peneus, ab imo | Effusus Pindo, spumosis volvitur undis;* Tenn., 'The long divine Peneian pass'; Shelley, Hymn of Pan, 'Liquid Peneus was flowing, | And all dark Tempe lay | In Pelion's (sic) shadow outgrowing | The light of the dying day.' Cf. the description in Aelian, V. H. 3. 1; Eurip. Troad. 214.

5. **unum opus**: their one task, theme. — **intactae**: virgin. Cf. 3. 4. 70, *integrae.* — **urbem**: Athens.

6. **perpetuo**: in continuous epic, not the short swallow-flights of lyric. Cf. Ov. Met. 1. 3, *primaque ab origine mundi | ad mea perpetuum deducite tempora carmen.*

7. The olive was the gift of Athena and the symbol of Athens. To pluck from every quarter a wreath of olive for the brow, is to gather from all sources of legend and history material for the praise of Athens. Cf. Lucret. 1. 928, *iuvatque novos decerpere flores | insignemque meo capiti petere inde coronam, | unde prius nulli velarint tempora musae.*

8. **plurimus**: *many a one.* Cf. Martial, 7. 36. 3, *plurima . . . tegula;* Verg. Aen. 2. 369; Juv. 3. 232. But in all these cases there is a substantive. Hence some deny the use. — **Iunonis**: her three favorite cities were Argos, Sparta, and Mycenae (Il. 4. 51).

9. **aptum . . . equis**: ἱππόβοτον (Il. 2. 287). But this version of the Greek is perhaps due to a reminiscence of the words of Telemachus (Odyss. 4. 601) rendered (Epp. 1. 7. 41), *non est aptus equis Ithace locus.* — **dites**: πολύχρυσος (Il. 7. 180; Soph. El. 9). 'Not yet to tired Cassandra lying low | In rich Mycenae do the fates relent' (Lang). The gold found there by Schliemann amply justifies the epithet. It was prehistoric to Horace as it is to us (Lucian, Contempl. 23; Anth. Pal. 9. 103).

10. **me**: cf. on 1. 1. 29. — **patiens**: *hardy.* Cf. Quintil. 3. 7. 24; Epp. 1. 7. 40, *patientis Ulixei;* 'Spread on Eurotas' bank . . .

the patient Sparta — the sober, hard, | And man-subduing city' (Thomson, Liberty).

11. **Larisae . . . opimae**: Thessaly is still the granary of Greece. Cf. Il. 2. 841, ἐριβώλακα. — **percussit**: cf. Vergil's *ingenti percussus amore*, G. 2. 476; Milton's 'Smit with the love of sacred song.'

12 sqq. In order to enjoy Horace, the student should read up Tibur in Burn's Rome and the Campagna, or Hare's Days near Rome, 1. 191–207. Cf Sellar, p. 179; Clough, Amours de Voyage, 3. 11, 'Here as I sit by the stream, as I gaze at the cell of the Sibyl, | Here with Albunea's home and the grove of Tiburnus beside me.' — **domus**: *grotto.* — **Albuneae**: this old Italian oracle, described by Verg. Aen. 7. 83, gave its name to the last of the Sibyls. — **resonantis**: from the cataract (Verg. Aen. 7. 84), *nemorum quae maxima sacro | fonte sonat;* 'To Anio's roar and Tibur's olive shade' (Thomson, Liberty).

13. **praeceps Anio**: the Teverone. Cf. Wordsworth's wish, 'To listen to Anio's precipitous flood | When the stillness of evening hath deepened its roar'; Macaulay, Regillus, 10, 'From the green steeps whence Anio leaps | In floods of snow-white foam'; Clough, 'Tivoli beautiful is and musical, O Teverone, | Dashing from mountain to plain | Thy parted impetuous waters'; Propert. 3. 30. 14; Stat. Silv. 1. 5. 25. — **Tiburni**: the Argive brothers — Tiburnus, Catil(l)us, and Coras — were the mythical founders of Tibur. Cf. 1. 18. 2, 2. 6. 5; Verg. Aen. 7. 670; Stat. Silv. 1. 3. 74, *illa recubat Tiburnus in umbra.* — **lucus**: i.e. religious (sacred) *grove.* Cf. 1. 12. 60; Lucret. 5. 75; Milton, P. L. 1, '(Moloch) made his *grove* | The pleasant valley of Hinnom.' Tradition placed a villa of Horace here, *domusque ostenditur circa Tiburni luculum* (Suet. Vit. Horat.). — **uda**: 4. 2. 30; 3. 29. 6.

14. **pomaria**: Macaulay, Regillus, 36, 'From where the apple blossoms wave | On Anio's echoing banks.' Cf. Ov. Am. 3. 6. 45; Propert. 5. 7. 81, *ramosis* (*pomosis*) *Anio qua pomifer* (*spumifer*) *incubat arvis.* — **mobilibus . . . rivis**: the branches of the Anio and their rapids, 'cascatelle.'

15. Horace may have pieced two fragments of verse together at this point, but we cannot separate them. — **albus**: 3. 27. 19; 3. 7. 1. The south wind does not always 'rise with black wings' (Milton), as *caeli fuscator Eoi* (Lucan. 4. 66). It is often (*saepe*) the white

(whitening) λευκόνοτος and scours away the clouds. Cf. Arnold, Empedocles, 'As the sky-brightening south-wind clears the day, | And makes the mass'd clouds roll, | The music of the lyre blows away | The clouds which wrap the soul.'

16. **parturit**: 4. 5. 26; Lucret. 6. 259, *fulminibus gravidam tempestatem;* Hymn. Orph. 21. 1, νεφέλαι . . . ὀμβροτόκοι.

17. **sapiens**: *be wise*, with the wisdom of 1. 11. 6.

17–18. **finire . . . labores**: so 3. 4. 39; Sat. 2. 3. 263, *finire dolores.*

19. **molli**: *mellow* and mellowing. *Tristitia* is not sadness nor are *labores*, 'labors.' — **fulgentia**: cf. Tac. Hist. 3. 82, *fulgentia per colles vexilla;* They were decorated with bright silver disks, Pliny, N. H. 33. 58. Cf. 2. 1. 19.

20. **tenebit**: apparently he is in camp.

21. **Teucer**: *non receptus a patre Telamone ob segnitiam non vindicatae fratris* (*Aiacis*) *iniuriae, Cyprum adpulsus cognominem patriae suae Salamina constituit* (Vell. 1. 1). Cf. Verg. Aen. 1. 619. Ajax had slain himself because the arms of Achilles were awarded to Ulysses. For Teucer's anticipation of his reception, if he returned without his brother, cf. Soph. Ajax, 1007–1020. For Telamon's passionate invective (a popular scene in the early Roman drama), cf. the fragments of Pacuvius' play; Cic. de Or. 2. 193; Ribbeck, Pacuv. Teucer, fr. 12. Cf. further, Isoc. 3. 28, 9. 18. For the details that follow, Horace is our sole authority. *Teucri vox, . . . patria est ubicumque est bene* (Cic. Tusc. 5. 37. 108) expresses the sentiment of l. 25. The personal application (if any) of the tale to Plancus is as obscure to us as is that of Pindar's myths.

22. **fugeret**: sc. to exile. Cf. on 2. 13. 28; Sat. 1. 6. 13. — **uda**: cf. on 2. 19. 18, 4. 5. 39; Tibull. 1. 2. 3, *multo perfusum tempora Baccho.* — **Lyaeo**: Lyaeus (as if from λύω), the releaser from care and tongue-tied dullness, epithet of Bacchus, because, as Browning (Aristoph. Apol.) puts it, men found 'That wine unlocked the stiffest lip and loosed | The tongue late dry and reticent of joke.' Cf. on 3. 21. 16, 1. 18. 4, 4. 12. 20; Fletcher, 'God Lyaeus ever young.' The god is put for his gift as Ceres for grain (Verg. Aen. 1. 177), Venus for love, etc. Cf. Lucret. 2. 652, *Bacchi nomine abuti | mavolt quam laticis proprium proferre vocamen.*

23. **pōpulea**: as sacred to Hercules (Verg. Ecl. 7. 61; Theoc.

2. 121), the wanderer (*vago*, 3. 3. 9) and guide, ἡγεμών (Xen. Anab. 4. 8. 25.) In company with Hercules Telamon had taken Troy and won Hesione, the mother of Teucer.

25. **quo . . . cumque**: cf. 1. 6. 3. — **melior**: i.e. kinder.

26–30. **o socii . . . peioraque passi** (30): cf. Verg. Aen. 1. 199, *o socii . . . o passi graviora;* Odyss. 12. 208, 'Worse deaths have we faced and fled from, | In the Cyclops' den, | When the floor of his cave ran red from | The blood of men.' Cf. also Tenn. Ulysses, 'My mariners, | Souls that have toil'd and wrought, and thought with me,' etc.; *multo graviora tulisti*, Ov. Trist. 5. 11. 7.

27. **Teucro**: the name is more inspiring than *me*. Cf. Macaulay, Horat. 43, 'But will ye dare to follow, | If Astur clears the way?' So in Shaks. Julius Caesar, *passim*, 'Shall *Caesar* send a lie?' 2. 2. — **duce et auspice**: suggests the formal *ductu et auspiciis.* A campaign was under the auspices of the Consul or Imperator (cf. on 4. 14. 33). It might not be under his personal conduct (Suet. Aug. 21). The auspices here are given in the next line. They carry Teucer and his fortunes.

28. **certus**: *unerring*, νημερτής. Cf. Pind. Pyth. 9. 46, 3. 29. In 1. 12. 23 *certus* = ἄφυκτος. For the oracle, cf. Eurip. Hel. 146.

29. **ambiguam**: cf. 2. 5. 24. So that when Salamis was named men would ask, 'Which Salamis?' Hence, Lucan, 3. 183, Manil. 5. 50, Sen. Troad. 854, seem to speak of a *veram Salamina.*

31. **nunc**: sc. *dum licet.* Cf. 1. 9. 18. — **pellite**: Tibull. 1. 5. 57, *saepe ego temptavi curas depellere vino.*

32. **ingens**: ἀπείρονα. In 2. 10. 9 μακρά; in 4. 9. 19 πελώριος. — **iterabimus**: they had just returned from Troy. Cf. Odyss. 12. 293 for the formula.

ODE VIII.

Lydia, why wilt thou ruin Sybaris with thy love? He no longer witches the world with noble horsemanship, nor distinguishes himself in the manly sports of the campus. Is he hiding in woman's dress like Achilles among the girls of Scyros?

The names Lydia and Sybaris are perhaps symbolic of luxury and effeminacy. Trans. by John Evelyn, imitated in Henry Luttrell's Advice to Julia.

1–2. **per te deos**: the usual order. Cf. G. L. 413. n. 2.

2. **amando**: *by love*, thine or his not distinguished. Cf. Verg. Ecl. 8. 71, *cantando rumpitur anguis, by song.*

4. **campum**: the Campus Martius by the Tiber. Cf. 3. 7. 26; Epist. 1. 7. 59; 2. 3. 162, *aprici gramine campi;* Sat. 1. 6. 126. — **patiens**: *He who once bore so well.* With gen., as 3. 10. 20; Juv. 7. 33, *pelagi patiens.* Cf. Sat. 2. 2. 110, *metuensque futuri.* — **solis**: so in Greek lit. the hardy man is ἡλιωμένος (Plat. Rep. 556. D; Eurip. Bacchae, 457).

5. **militares**: *among his soldier mates.* Others, *militaris* (nom.), *like a soldier.*

6. **equitat**: the indirect subj. is abandoned for the direct form.

6–7. Cf. 3. 7. 25; 3. 12. 8; 3. 24. 54; F. Q. 1. 7. 37, 'A goodly person and could manage fair | His stubborn steed with curbéd canon bit'; Stat. Silv. 5. 2. 113 sqq. The Gaulish horses were noted for their spirit. — **lupatis**: *jagged* like a wolf's teeth. Cf. Lex. s.v.

8. **Tiberim**: a swim naturally followed the exercises of the campus. Cf. 3. 7. 27; 3. 12. 7; Sat. 2. 1. 7, *Ter uncti | Transnanto Tiberim somno quibus est opus alto.* — **olivum**: the oil used for anointing wrestlers.

9. **sanguine**, etc.: brachylogy for *quam vitat sanguinem.* Cf. 4. 9. 50. For viper's blood as poison, cf. Epod. 3. 6.

10–12. He whose discus used to fly clear beyond the mark (ὑπέρπτατο σήματα πάντα, Odyss. 8. 192) no longer displays ('wears,' 'sports') his arms black and blue from the bruises of the discus and the javelin (*arma campestria*, A. P. 379. Cf. Epist. 1. 18. 54). Cf. illust. in Harper's Class. Dict. s.v. Discus.

14–16. Thetis, aware of the fate that awaited him at Troy, concealed Achilles in the garb of a girl among the daughters of Lycomedes, King of Scyros. Odysseus placed arms among gifts offered to the girls, and Achilles betrayed himself by seizing upon them. The tale is post-Homeric. It perhaps originated in the Cypria and Little Iliad, and was treated in a lost play of Sophocles (ἐν Σκυρίαις). Cf. Ov. Met. 13. 162, *Praescia venturi genetrix Nereia leti | dissimulat cultu natum;* Bion, Idyll 2. 15; Statius Achill. 1. 325 sqq.; Sir Thomas Browne, Urn Burial, 'What song the Syrens sang, or what name Achilles assumed when he hid

himself among women, though puzzling questions, are not beyond all conjecture.' Cf. Sueton. Tib. 70, *quod Achilli nomen inter virgines fuisset.*

13–14. **marinae . . . Thetidis**: cf. 4. 6. 6.

14. **sub**: *towards* (the time of). Cf. *sub noctem*, 1. 9. 19. — **lacrimosa**: 1. 21. 13. n.

15–16. **funera**: cf. Lucret. 5. 326, *funera Troiae.* For thought that cities die like men, cf. Sulpicius (Cic. Fam. 4. 5), *tot oppidum cadavera;* Tasso, Ger. Lib. 15. 20, 'muojòno le città'; Gosse, Ballad of Dead Cities; Lucian, Catapl. 23; Anth. Pal. 9. 151, 284; Pausan. 8. 33. — **cultus**: *garb*, 4. 9. 15. The Lycians were the chief allies of the Trojans.

ODE IX.

Winter and snow reign without. Let us enjoy a heaped hearth and a jar of Sabine within. Permit the rest to heaven, and rejoice, young man, in thy youth while thou mayest.

Cf. Epod. 13; Alcaeus, fr. 34: *Ὕει μὲν ὁ Ζεὺς, ἐκ δ' ὀρανῶ μέγας | χειμών, πεπάγασιν δ' ὑδάτων ῥοαί. . . . κάββαλλε τὸν χειμῶν', ἐπὶ μὲν τιθεὶς | πῦρ, ἐν δὲ κιρναὶς οἶνον ἀφειδέως*, etc.

Tenn. In Memoriam, 107: 'Fiercely flies | The blast of North and East, and ice | Makes daggers at the sharpen'd eaves | . . . But fetch the wine, | Arrange the board and brim the glass; | Bring in great logs and let them lie, | To make a solid core of heat; | Be cheerful-minded, talk and treat | Of all things ev'n as he were by.' (Trans. by Dryden and by Cowper, omitting the last stanza.) Cf. also Byron, Childe Harold, 4. 77; Victor Hugo, Apropos d'Horace; Congreve, Johnson's Poets, 10. 278, 'Bless me, 'tis cold, how chill the air'; *ibid.* 10. 421; Allan Ramsay's paraphrase, 'Look up to Pentland's tow'ring tap.'

1. **stet**: *stands out, looms up*, conspicuous in its robe of white through the clear winter air. Cf. 3. 3. 42; Munro on Lucret. 3. 1. 81; Verg. Ec. 7. 53, *Stant et iuniperi et castaneae hirsutae;* Aen. 6. 471; Goethe, 'Die Myrthe still und hoch der Lorbeer *steht*'; Arnold, Obermann, 'The scented pines of Switzerland | Stand dark round thy green grave.' — **nive candidum**: cf. 3. 25. 10.

2. **Soracte**: twenty-six miles north of Rome. Byron, Childe Harold, 4. 74, 'Athos, Olympus, Aetna, Atlas, made | These hills seem things of lesser dignity, | All, save the lone Soracte's height, displayed | Not now in snow, which asks the lyric Roman's aid | For our remembrance, and from out the plain | Heaves like a long-swept wave about to break'; Macaulay, Regillus, 'White as Mount Soracte | When winter nights are long.'

3. **laborantes**: cf. 2. 9. 7; there in the wind, here with the load of snow.

4. **constiterint**: cf. Epist. 1. 3. 3, *nivali compede vinctus;* Thomson, Winter, 'An icy gale . . . arrests the bickering stream'; Shelley, Sens. Plant. 3. 24; Ov. Trist. 5. 10. 1, *Ut sumus in Ponto ter frigore constitit Ister.* It was cold in the Sabine hills, but the Tiber rarely froze (Livy, 5. 13), and Horace is probably merely following his Greek model. — **acuto**: Verg. Georg. 1. 93, *penetrabile frigus;* Pind. Pyth. 1. 20, χιόνος ὀξείας.

5. **dissolve**: cf. 1. 4. 1, *solvitur;* Shelley to Maria Gisborn, 'And we'll have fires out of the Grand Duke's wood, | To thaw the six weeks' winter in our blood.' — **super**: 1. 12. 6; 3. 8. 17, different. — **foco**: Epod. 2. 43. The common fireplace in the atrium, perhaps in the country something like an Adirondack bonfire place.

6. **benignius**: ἀφειδέως, unstintingly. Contra, 1. 28. 23, *malignus.*

7. **deprome**: 1. 37. 5. With abl. *unde.* Here from the jar rather than the *apotheca.* — **quadrimum**: about the right age for a cheap wine. Cf. 1. 20. 1; Theoc. 14. 16.

8. **Thaliarche**: *master of the revels;* coined by Horace. It suggests θαλίας τὸν ἄρχοντα or συμποσίαρχος. Cf. 1. 4. 18.

9. **permitte**: cf. Milton's, 'Live well, how long or short *permit* to heaven'; Archil. fr. 51, τοῖς θεοῖς τιθεῖ(ν) ἅπαντα. — **cetera**: cf. 3. 29. 33; Epod. 13. 7. — **simul** (*ac*): so always in Odes. Cf. 1. 4. 17; 1. 12. 27. In Satires and Epistles both *simul* and *simul ac* occur. Cf. Keats, 'She looked at me as [if] she did love.'

10. **stravere**: cf. Tenn. Freedom, 'How long thine ever-growing mind | Hath stilled the blast and *strown* the wave.' So in Greek, στορέννυμι (Od. 3. 158), etc.

11. **deproeliantes**: with one another. Cf. 1. 3. 13; Verg. G. 1. 318, *Omnia ventorum concurrere proelia vidi;* Aesch. Prom. 1086.

13. Epicurean and Anacreontic commonplace: τὸ σήμερον μέλει μοι, | τὸ δ' αὔριον τίς οἶδεν; Cf. 1. 11. 8; 2. 16. 25; 3. 29. 42; 4. 7. 17; Anth. Pal. 5. 72. — **fuge**: i.e. *noli*. Cf. 2. 4. 22.

14. **fors**: *Fors Fortuna.*

14–15. **lucro adpone**: *set down to profit;* the language of book-keeping. Cf. 2. 5. 15; Cat. 28. 8, *refero datum lucello;* Ov. Trist. 1. 3. 68, *in lucro est quae datur hora mihi;* and for thought, Epist. 1. 4. 13, *Omnem crede diem tibi diluxisse supremum: | Grata superveniet quae non sperabitur hora.*

16. **puer**: in thy youth. — **neque tu**: recurs 4. 8. 4. Here *tu* emphatic = σύγε. Epist. 1. 2. 63; Tenn. Love and Duty, 'Should my shadow cross thy thoughts . . . remand it *thou*.'

17. **virenti**: sc. *tibi.* Cf. 4. 13. 6; Epod. 13. 4; Theoc. 14. 70, 27. 66; Ronsard, 'Antres, je me suis veu chez vous | Avoir jadis verds les genous.' — **canities**: 2. 11. 8; crabbed, sullen, eld.

18. **campus et areae**: the Campus Martius and the open squares around temples and public buildings. Cf. Pater, Marius, Chap. XI. *sub fin.*, 'And, as the rich, fresh evening came on, there was heard all over Rome, far above a whisper, the whole town seeming hushed to catch it distinctly, the lively reckless call to "play" from the sons and daughters of foolishness, to those in whom their life was still green' — *Donec virenti canities abest!*

19. **susurri**: cf. νυχίοις ἠιθέων ὀάροις (Anth. Pal. 13. 202. 2); Tennyson's 'low replies'; *Blandos audire susurros* (Propert. 1. 11. 13).

20. **Composita**: of *tryst.*

22. **risus**: sc. *repetatur*, but the consciousness of the verb need not be explicit. Cf. Pope, 'But feigns a laugh to see me search around, | And by that laugh the willing fair is found.'

23. **pignus**: 'Frae her fair finger whop a ring, | As taiken of a future bliss' (Allan Ramsay). — **lacertis**: dat.

24. **male**: as neg. in normal prose with *sanus* only in Cic. G. L. 439. n. 2. Said to intensify words of bad sense, and nullify those of good sense. Cf. 1. 17. 25; Sat. 1. 4. 66; Cat. 10. 33. Here *faintly* resisting or *mischievously* resisting, according to point of view.

ODE X.

The praise of Mercury as the Greek Hermes, god of eloquence (λόγιος, *facundus*), of athletics (ἐναγώνιος), messenger of the gods (διάκτορος), patron of thieves (κλέπτης), helper (ἐριούνιος), wielder of the golden wand and shepherd of the shades (χρυσόρραπις ψυχοπομπός).

On Greek gods in Horace, cf. Sellar, pp. 161–162.

1. The Pleiads were daughters of Atlas, and 'of the eldest of those stars of spring — Maia . . . is born the shepherd of the clouds, wing-footed and deceiving, — blinding the eyes of Argus, — escaping from the grasp of Apollo, — restless messenger between the highest sky and topmost earth, — the herald Mercury, new lighted on a heaven-kissing hill' (Ruskin). Cf. Alcaeus, fr. 5, χαῖρε Κυλλάνας ὁ μέδεις σὲ γάρ μοι | θῦμος ὔμνην, τὸν κορυφαῖς ἐν αὔταις | Μαῖα γέννατο Κρονίδᾳ μίγεισα. Simon., fr. 18 (27); Eurip. Ion, 1; Martial, 7. 74. 1; Ov. Fast. 5. 663.

2. **feros cultus**: cf. Tenn., 'These were the *rough ways* of the world till now.' — **recentum**: *early*, i.e. 'recent' from their origin.

3. **voce**: 'I gave man speech, and speech created thought,' says Shelley's Prometheus. Before language men were *mutum et turpe pecus* (Sat. 1. 3. 100). — **catus**: an archaic word. Cf. 3. 12. 10. — **et decorae**: cf. 3. 14. 7. Grace and beauty come from gymnastic exercises.

4. **more**: *habit, practice.*

6. **parentem**: cf. 'father of chemistry and cousin of the Earl of Cork.' Cf. on 1. 21. 11; 1. 32. 14; 3. 11. 3.

7. **callidum**: with complementary inf. Cf. 3. 11. 4, and *callet*, 4. 9. 49; Epist. 1. 10. 26. — **iocoso**: μάλα ἥδεῖαι αἱ κλοπαὶ τοῦ θεοῦ (Philost. Imag. 1. 26).

8. **furto**: Eurip. (?) Rhesus, 217, φηλητῶν ἄναξ; Longfellow, Masque of Pandora, 'by thy winged cap | and winged heels I know thee. Thou art Hermes | captain of thieves.' Cf. Shelley's exquisitely funny version of the Homeric Hymn to Hermes.

9–12. Cf. Dobson, A Case of Cameos, 'Here great Apollo with unbended bow, | His quiver hard by on a laurel tree, | For some new theft was rating Mercury, | Who stood with down-cast eyes

and feigned distress | As daring not for utter guiltiness, | To meet that angry voice and aspect joined. | His very heel-wings drooped; but yet not less | His backward hand the sun-god's shafts purloined.' — **reddidisses**: the threat implied by *minaci* would run in the direct form *nisi reddideris. Dum terret* is equivalent to a secondary tense for the sequence.

11. **viduus**: i.e. (to see himself) *bereft of*. Cf. Gk. Lex. s.v. χηρόω.

12. **risit**: *had to laugh*. Cf. 3. 11. 22.

13. **quin et**: a rather prosaic transition. Cf. 2. 13. 37; 3. 11. 21. Priam's stealthy visit to the Greek camp by night, under the conduct of Hermes, to kiss the murderous hands of Achilles, and ransom the body of Hector, is told in one of the most touching episodes of the Iliad, 24. 159 sqq.

14. **dives**: perhaps with special reference to the rich ransom he bore (Il. 24. 232).

15. **iniqua**: a metrically convenient word freely used by Horace in various shades of meaning. Cf. 1. 2. 47; 2. 10. 4; 2. 4. 16; 2. 6. 9; 3. 1. 32. — **Troiae**: dat. of course.

17. **reponis**: *bringest to their appointed place*. For force of *re*, cf. 1. 3. 7; 1. 9. 6. But cf. Sen. Dial. 6. 19. 5, *mors . . . quae nos in illam tranquillitatem in qua antequam nasceremur iacuimus reponit*. The idea then would be that pious souls are restored to the Elysium from which they were taken at birth. Cf. Verg. Aen. 6. 756 sqq.

18. **sedibus**: abl. — **virga**: the *caduceus*, κηρύκειον, ῥάβδος (Hym. Herm. 529); 'The golden wand that causes sleep to fly | Or in soft slumber seals the wakeful eye; | That drives the ghosts to realms of night or day, | Points out the long uncomfortable way' (Pope's Odyssey, 24. 1–4); 'His sleepy yerde in hand he bore upright, | And hat he wered upon his haires bright' (Chaucer); 'The serpent-wanded power | Draw downward into Hades with his drift | Of flickering spectres' (Tenn. Demeter); Verg. Aen. 4. 242. In Pind. O. 9. 35, Hades has a similar staff. — **coerces**: as a shepherd his flock. Cf. 1. 24. 18.

ODE XI.

Have done with unlawful pryings into futurity, Leuconoe. Live while you live. Old time is still a-flying.

Cf. Dobson's Villanelle, 'Seek not, O maid, to know, | Alas! unblest the trying, | When thou and I must go'; George O. Trevelyan's amusing parody, 'Matilda, will you ne'er have ceased | Apocalyptic summing, | And left the number of the beast | To puzzle Doctor Cumming?' There is a weak imitation in Dodsley, 4. 105, and a poor version by Hamilton, Johnson's Poets, 15. 635. For the beautiful choriambic metre, cf. 1. 18, 4. 10, Catull. 30, Sappho, fr. 68 (19), and Swinburne's metrical experiment, 'Love, what ailed thee to leave life that was made lovely, we thought, with love?'

1. **quaesieris**: *ne* with perf. subj. is a more peremptory colloquial prohibition than *ne* with present subj., or the normal polite periphrasis with *noli*. Between Terence and Livy it is found only in distinctly colloquial passages in Cicero and four times in Horace. Elmer, Latin Prohibitive, pp. 3, 19. — **scire nefas**: cf. Lucan, 1. 127; Stat. Theb. 3. 563; *infra*, 4. 4. 22; Epode 16. 14; 3. 29. 32.

2. **nec**: Elmer, Lat. Prohib. p. 27, says that Horace is the first poet to use *nec* with perf. subj. in clearly prohibitive sense following *ne*. *Neve* or *neu* was normal. It will be observed that *nec temptaris* is virtually a mere expansion of *ne quaesieris*, and adds nothing new; *temptaris* = *temptando*. Cf. Munro on Lucret. 5. 891.

3. **numeros**: the calculations of Chaldaean astrologers, called *mathematici*. Cf. on 2. 17, and Tac. Hist. 1. 22. — **ut melius**: *how much better*. Cf. Sat. 2. 6. 53; Verg. Aen. 2. 283. — **quidquid erit**: cf. Verg. Aen. 5. 710, *quidquid erit, superanda omnis fortuna ferendo est.*

4. **hiemes**: the years are marked by summers or winters to suit the rhetorical color. Cf. Tenn., 'A hundred winters snowed upon his breast.' — **tribuit**: *has assigned*; ἔδωκεν, ἐπέκλωσεν.

5. **debilitat**: *breaks the force of*. Cf. Lucret. 2. 1155, *fluctus plangentis saxa*. — **pumicibus**: any wave-eaten stone. Cf. Verg. Aen. 5. 214; Lucret. 1. 326, *vesco sale saxa peresa.*

6. **liques**: i.e. strain out the sediment through the *colum* or colander. — **spatio brevi**: abl. abs. of reason, because of the briefness of our span.

7. **spem longam**: cf. 1. 4. 15, the 'long thoughts' of youth; 'quittez le long espoir et les vastes pensées.' Cf. Cowley, Shortness of Life, 'Horace advises very wisely, and in excellent good words, *spatio brevi spem longam reseces;* from a short life cut off all hopes that grow too long. They must be pruned away like suckers that choke the mother-plant, and hinder it from bearing fruit.' — **dum loquimur**: cf. Persius, 5. 153, *vive memor leti, fugit hora, hoc quod loquor inde est;* Longfellow, 'Wisely the Hebrews admit no present tense in their language; | While we are speaking the word, it is already the past'; Boileau, 'Le moment où je parle est déjà loin de moi.' — **fugerit**: *will be gone.* Cf. Lucret. 3. 915, *iam fuerit;* Milton, 'Fly, envious time, till thou run out thy race'; Fitzgerald's Omar Khayyám, 7, 'The Bird of time has but a little way | To flutter and the Bird is on the wing.' — **invida**: that grudges to grant the prayer of happy youth, 'O temps, suspends ton vol,' etc. (Lamartine).

8. **carpe diem**: *catch as it flies* or *pluck the flower of.* Cf. Martial, 7. 47. 11, *vive velut rapto fugitivaque gaudia carpe;* But 3. 27. 44, *carpere flores;* Juv. 9. 126, *flosculus angustae miseraeque brevissima vitae Portio.* The two points of view blend in Tennyson's 'They lost their weeks; they vexed the souls of Deans | . . . And caught the blossom of the flying terms.' For the general Epicurean sentiment, cf. Epist. 1. 4. 13; 1. 11. 23; Eurip. Alcest. 782; Ecclesiastic. 14. 14. — **credula**: cf. Epist. 1. 4. 13; Fitzgerald's Omar Khayyám, 'To-morrow! why, to-morrow I may be | Myself with yesterday's seven thousand years'; Trevelyan, 'And book me for the fifteenth valse: there just beneath my thumb, | No, not the next to that, my girl! The next may never come.'

ODE XII.

What man, what hero, what god shall we sing, O Clio, while echo repeats his name in the fabled haunts of the Muses? Of gods, the All-father first, then Pallas, Diana Liber, Phoebus. Of heroes,

Hercules, Castor, Pollux. Of men, Romulus and the worthies whose virtues and sacrifices built up the Empire of Rome. Brightest in the constellation of glory shines the Julian star. Augustus, conqueror of the Orient, reigns on earth the vicegerent of Jove in heaven.

The date seems fixed by l. 46 to some time between the death of Marcellus, in B.C. 23, and the announcement of his marriage to Julia, which took place B.C. 25.

Translated by Pitt, Johnson's Poets, 12. 381.

1. **quem virum**, etc.: taken from Pindar's τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν; (O. 2. 2). The attempts to trace further a spiritual resemblance between the two odes are fanciful. We might as well compare Sir Charles Williams' poem, The Statesman, because of its beginning, 'What Statesman, what hero, what King, | Whose name thro' the island is spread, | Will you choose, oh, my Clio, to sing, | Of all the great living, or dead?' — **heroa**: *demigod.* — **lyra** is Greek, *tibia* Roman, but we need not press the distinction. — **acri**: Quintil. 8. 2. 9. cites the epithet as a *proprium.* Cf. 'ear-piercing fife.' λιγείῃ, Il. 9. 186.

2. **sumis**: so *sumite materiem* (A. P. 38; Epp. 1. 3. 7). — **celebrare**: *celebrandum* in normal prose. G. L. 421. 1. b. — **Clio** was later the Muse of history. But Horace uses the names of the Muses freely on the principle of the Alexandrian poet, Rhianus, πᾶσαι δ' εἰσαΐουσι, μιῆς ὅτε τ' οὔνομα λέξεις. Cf. on 1. 24. 3.

3. **recinet**: 3. 27. 1.

3–4. **iocosa . . . imago**: cf. 1. 20. 6. *Imago* alone may = ἠχώ; Varro, R. R. 3. 16. 12; Verg. G. 4. 50, *saxa sonant vocisque offensa resultat imago*; Lucret. 4. 571, *imagine verbi.* Cf. Words. Power of Sound, 'Ye voices and ye shadows and images of voice.' On echo, cf. further, Ov. Met. 3. 356; Eurip. Hec. 1111; Soph. Philoctet. 186; Aristoph. Thesm. 1059; Daniel, 'Echo, daughter of the air, | Babbling guest of rocks and hills'; Shaks. Twelfth Night, 1. 5, 'And make the babbling gossip of the air | Cry out Olivia'; Shelley, Adonais, 15.

5. **oris**: cf. 2. 9. 4; the hem, border, or edge 'where Helicon breaks down in cliff to the sea.' Horace is thinking of the Boeotian or Hesiodic school of poetry, and there are touches that sug-

gest the vision of the Muses in Hes. Theog. 1–10 sqq., so exquisitely imitated in the last song of Callicles, in Arnold's Empedocles.

6. **Pindo**: Verg. Ecl. 10. 11. — **Haemo**: the earlier Thracian seat of the worship of the Muses, and the tradition of Orpheus. Cf. Verg. G. 2. 488, *O, qui me gelidis convallibus Haemi | sistat.*

7. **temere**: *blindly*, in mad rout; 2. 11. 14.

8. **Orphea**: a symbol of the charms of music 'to soothe a savage breast, | To soften rocks or bend a knotted oak.' Cf. Simon. fr. 40; Aeschyl. Ag. 1629; Eurip. Bacchae, 562; Iph. Aul. 1211, etc.; Anth. Pal. 7. 8; Apoll. Rhod. 1. 26; Ov. Met. 11. 44–46; Hor. Epp. 2. 3. 392; Shaks. Henry VIII. 3. 1, M. of V. 5. 1; Dryden, St. Cecilia, 'Orpheus could lead the savage race, | And trees unrooted left their place | Sequacious of the lyre'; Tenn. Amphion; Dobson, A Case of Cameos, Sardonyx; Words. Power of Music. Cf. also on 1. 24. 13; 3. 11. 13.

9. **materna**: Calliope; Verg. Ecl. 4. 57. Cf. *fraterna*, 1. 21. 12. — **morantem**: 3. 11. 14, *morari*. Cf. 'Thyrsis, whose artful strains have oft delayed | The huddling brook to hear his madrigal,' Milton, Comus; Sen. Herc. Fur. 577, *ars quae praebuerat fluminibus moras;* Verg. Ecl. 8. 4.

10. **lapsus**: cf. Milton's 'liquid lapse of murmuring streams,' and his 'smooth-sliding Mincius'; Horace's *labitur et labetur;* Epode 2. 25, *labuntur.*

11. **blandum**: cf. 1. 24. 13; 3. 11. 15; 4. 1. 8; Propert. 1. 8. 40, *blandi carminis obsequio.* — **auritas**: Tyrrell, Latin Poetry, p. 184, says that 'long-eared oaks' is a 'strange deviation from the lyrical manner.' Cf. Verg. G. 1. 308, *auritos lepores.* But cf. Plaut. Asin. Prol. 4, *face nunc iam . . . omnem auritum poplum;* Manilius, 5. 322, *et sensus scopulis et silvis addidit aures;* Milton, 'that wild rout that tore the Thracian bard | In Rhodope where woods and rocks had ears | To rapture.' — **fidibus canoris**: Verg. Aen. 6. 120, *Threicia fretus cithara fidibusque canoris.*

13. **solitis**: the customary *ab Iove principium* (Verg. Ecl. 3. 60), the ἐκ Διὸς ἀρχώμεσθα of Greek poetry; Arat. Phaen. 1; Pind. Nem. 2. 1. — **parentis**: 2. 19. 21; Arnold, Empedocles, 'First hymn they the father | Of all things; and then, | The rest of immortals, | The action of men'; Hesiod, Theog. 16–18. Cf. 3. 4. 45; Verg. Aen. 1. 230.

15. **mundum**: the universe, and more specifically the heavens. Cf. Munro on Lucret. 1. 73.

16. **temperat**: *governs*, preserves the harmonious order of. Cf. 3. 4. 45; Epp. 1. 12. 16; Propert. 4. 4. 26, *quis deus hanc mundi temperat arte domum;* Ovid, cited on l. 49; Thomson, Spring, 'And temper all, thou world-reviving sun, | Into the perfect year'; Pausan. 1. 40. 4. — **horis**: *seasons*. Cf. 3. 13. 9; A. P. 302.

17. **unde**: *ex quo*. Cf. 1. 28. 28; 2. 12. 7; Sat. 1. 6. 12; 2. 6. 21. So the Deity in Milton, 'For none I know | Second to me or like, equal much less.'

18. **secundum**: cf. Quintil. 10. 1. 53, *ut plane manifesto appareat quanto sit aliud proximum esse, aliud secundum;* i.e. close following (*sequor*). Cf. Verg. Aen. 5. 320. Hence *tamen* is to be taken closely with *proximus*.

19. **occupavit** = *obtinet*. Some read *occupabit*.

20. **Pallas**: she is in Homer second only to Zeus. Hesiod says her power is equal to her sire's, Theog. 896. In Aeschylus (Eumen. 826) she boasts that she alone knows the keys of the chambers of the thunder-bolt. Cf. Callim. Hymn 5. 132–133.

21. **proeliis audax** is a possible epithet of Liber conceived as the Greek Bacchus (cf. 2. 19. 28), and balances *inimica* and *metuende* if so taken rather than with Pallas. But the position of *neque* is unusual.

22. Cf. on *cohibentis arcu*, 4. 6. 34; Theog. 11, Ἄρτεμι θηροφόνη. — **virgo**: voc.

23–24. **certa . . . sagitta**: cf. Catull. 68. 113. Byron, Childe Harold, 4. 161, 'The lord of the unerring bow,' with which he slew the Python; Ov. Met. 1. 438 sqq.

25. **Alciden**: Hercules. Cf. Lexicon. So in English poetry, 'Young Alcides when he did redeem | The virgin tribute paid by howling Troy,' Shaks. M. of V. 3. 2. — **puerosque Ledae**: Il. 3. 237, Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα; Sat. 2. 1. 26, *Castor gaudet equis, ovo prognatus eodem | pugnis.*

27. **quorum**: when *their*. — **simul** (*ac*): 1. 9. 9.

27–28. **alba . . . stella**: cf. on 1. 3. 2.

28. **refulsit**: cf. on 2. 17. 23.

29–32. Cf. Theoc. 22. 15; note position of verbs: back from the rocks streams — down die the winds — away flee the clouds. Cf.

Tenn. Locksley Hall, 'Droops the heavy-blossomed bower, hangs the heavy-fruited tree.' — **agitatus humor**: *wind-blown spray*, or 'wind-shaked surge' (Othello, 2. 1).

30. **concidunt**: cf. Verg. Aen. 1. 154, *sic cunctus pelagi cecidit fragor.*

31. **et**: joins (29 + 30) to 31, 32. — **sic voluere**: parenthetical formula of submission to or recognition of the inscrutable divine power. Cf. 1. 33. 10; Il. 1. 5. Some read *sic di.*

32. **recumbit**: Sen. Thyest. 589, *mitius stagno pelagus recumbit.*

33. **quietum**: the peaceful reign of Numa Pompilius established the religious and civil traditions of Rome. Cf. Livy, 1. 21. 6.

35. **Tarquini . . . Catonis**: the last king and the last republican. Proud rule of Tarquin = rule of Tarquin the Proud — Superbus. Cf. Cic. Phil. 3. 9, *Tarquinius . . . non crudelis . . . sed superbus habitus est et dictus.* His reign was splendid on the whole, despite its disgraceful close. Macaulay, Virginia, 'He stalked along the Forum like King Tarquin in his pride.' — **dubito**: the throng of great memories crowds on the soul of the bard. Cf. Verg. Aen. 6. 842–845; Gray, The Bard, 'Visions of glory, spare my aching sight.'

36. **nobile letum**: his suicide at Utica, which gave him the epithet *Uticensis*, and made him the idol of declaimers. Cf. on 2. 1. 24.

37. **Regulum**: cf. on 3. 5. 13 sqq. — **Scauros**: Niebuhr says he never could understand why Horace placed Scaurus in this roll of honor. See the character of M. Aemilius Scaurus, Sall. Jug. 15. Cicero often praises him. Cf. Juv. 11. 90. The reference is perhaps to the story of M. Scaurus, *lumen ac decus patriae* (Valer. Max. 5. 8. 4), whose stern rebuke to his son for joining the rout in the defeat of Catulus by the Cimbri drove the young man to suicide.

38. L. Aemilius Paullus sought voluntary death on the field of Cannae (B.C. 216), lost by the rashness of his colleague in the consulship, Terentius Varro. Cf. Livy, 22. 49. For **prodigum**, cf. Ov. Am. 3. 9. 64, *sanguinis atque animae prodige Galle tuae.*

39. **gratus**: possibly *in grateful memory*, or merely *pleasing.* Cf. Martial, 4. 55. 10, *grato non pudeat referre versu.* — **insigni**: in lofty strain, or *quae reddit insignes.* Cf. 3. 25. 7, *dicam insigne.* — **camena**: cf. Lexicon, s.v.; 2. 16. 38; 3. 4. 21; 4. 6. 27; 4. 9. 8.

40 sqq. Cf. Milton, P. R., 'Canst thou not remember | Quintus, Fabricius, Curius, Regulus? | For I esteem those names of men so poor, | Who could do mighty things.' The constancy of Fabricius, whom King Pyrrhus' gold could not seduce nor his 'big beast' terrify, is in all the copy books. Cf. Cic. de Off. 3. 22; Plut. Pyrrhus. For M' Curius Dentatus, consul 275, who defeated Pyrrhus at Beneventum, cf. Macaulay, cited on Epode 9. 24. Camillus took Veii and delivered Rome from the Gauls (390). The names of all three were proverbial to point a moral. Cf. Otto, Sprichwörter der Römer, s.v. Cf. Martial, 1. 24. 3; Juv. 2. 3.

41. **incomptis**: Quintil. (9. 3. 18) quotes this line. There were no barbers at Rome till after B.C. 300. *intonsis* is read. Cf. on 2. 15. 11.

42. **utilem**: belongs to all these names. Cf. Eurip. Suppl. 887, *πόλει παρασχεῖν σῶμα χρήσιμον θέλει*; Ov. Met. 14. 321, *utilium bello . . . equorum;* Soph. Ajax, 410.

43. **paupertas**: cf. 3. 2. 1; 3. 24. 42.—**apto**: the dwelling matches the modesty of the little ancestral farm.

45. **occulto . . . aevo**: cf. Shakspeare's 'unseen, yet crescive in his faculty'; Anth. Pal. 7. 564. 3, *ἀνωίστοιο χρόνοιο*; Ov. Met. 10. 519, *labitur occulte fallitque volatilis aetas.* Nauck, however, takes it of a tree whose roots go back to unknown antiquity, Kiessling of growth towards an unknown future! For the comparison of tree and family, cf. Pind. Nem. 8. 40.

46. Horace, like Vergil (Aen. 6. 860), blends the name and fame of M. Claudius Marcellus, who took Syracuse B.C. 212, with that of the young Marcellus, son of Octavia, husband of the emperor's daughter Julia, whose premature death B.C. 23 was so much deplored. Cf. Propert. 4. 17. 15; Gardthausen, 2. 399 sqq. —**micat**: cf. Ov. Trist. 5. 3. 41, *sic micet aeternum vicinaque sidera vincat.*

47. **Iulium sidus**: cf. Verg. Ecl. 9. 47, *ecce Dionaei processit Caesaris astrum.* A comet appeared after the death of Julius Caesar. Cf. Pliny, N. H. 2. 93. Gray, Ode for Music, 'The star of Brunswick smiles serene, | And gilds the horrors of the deep.'—**ignes**: 'Doubt that the stars are fire,' says Hamlet; 'cold fires,' Tennyson calls them.

48. **minores**: Epode 15. 2. Cf. Sir H. Wotton, 'You common people of the skies, | What are you, when the moon shall rise'?

Cf. Claudian's expansion of the image, In. Prob. et Olybr. Con. 22 sqq. ; Sappho, fr. 3 ; Bacchylides, 9. 28.

49 sqq. Jupiter in heaven, Augustus on earth. Cf. Ov. Met. 15. 858, *Iuppiter arces | temperat aetherias et mundi regna triformis : | Terra sub Augusto : pater est et rector uterque.* — **custos**: 4. 5. 2 ; 4. 15. 17.

53–55. **seu . . . sive**: marking divers alternatives that lead to one conclusion. Cf. 4. 2. 10 ; 1. 1. 27 ; 1. 4. 12 ; 1. 16. 3 ; 2. 3. 5 ; 1. 7. 20 ; 2. 14. 11 ; 2. 17. 17 ; 3. 4. 22 ; 3. 21. 2.

53. **imminentes**: cf. on 3. 6. 9.

54. **egerit**: the captives preceded the chariot of the *triumphator*. Cf. on 4. 2. 34. — **iusto**: *legitimo*, fairly earned.

55. **subiectos . . . orae**: *beneath the margin of the eastern sky*, or simply along the farthest eastern shore. Cf. Tenn. Tiresias, 'All the lands that lie | Subjected to the Heliconian ridge.'

56. Cf. 1. 2. 22. n.; 4. 15. 23 ; 3. 29. 27; 4. 14. 42.

57. **minor**: 3. 6. 5.

59. **parum castis**: *desecrated*, *polluted*, by homicide or other crime. The stroke of the lightning was sufficient proof of the fact and required expiation (Preller-Jordan, 1. 193).

ODE XIII.

Jealousy. When thou praisest Telephus, O Lydia, I turn pale, I weep, I burn. Deem them not pledges of a lasting love — 'the ravenous teeth that have smitten | Through the kisses that blossom and bud.' These violent delights have violent deaths. Blest is the tie that truly binds, unbroken to the end.

Translated by Blacklock, Johnson's Poets, 18. 216.

1. **Telephi**: the angry repetition has the effect of a direct quotation of her fond iteration. Cf. on 1. 35. 15, and Plato, Symp. 212. D ; Sat. 1. 6. 45. For name cf. 3. 19. 26 ; 4. 11. 21.

2. **roseam**: Verg. Aen. 1. 402, *rosea cervice ;* Tenn. Princess, 'the very nape of her white neck | was rosed,' etc. — **cerea**: apparently of the smooth even texture of the flesh. But Ovid uses wax as type of whiteness (A. A. 3. 199 ; Ex Pont. 1. 10. 28).

Lactea has been read. Cf. 'faite de cire à l'égard des bras,' Mém. de Grammont (Munro, Eng. J. Phil. 11. 336).

4. **difficili**: variously referred to the unpleasantness of the bile, or the moroseness of the bilious person. Perhaps the idea is that of Juvenal's *difficili crescente cibo* (Sat. 13. 213) and Shakspeare's 'digest the venom of your spleen.' — **tumet iecur**: cf. on 4. 1. 12. In Homer, Il. 9. 646, οἰδάνεται κραδίη χόλῳ; Archil. fr. 131, assigns gall to liver; but in Sat. 2. 3. 213, Hor. writes *vitio tumidum est cor.*

5. **color**: cf. Homer's τρέπεται χρώς; Eurip. Alcest. 174; Apoll. Rhod. 3. 297; Propert. 1. 15. 39, *multos pallere colores.*

6. **manēt**: cf. on 1. 3. 36. Some read *manent* after *nec nec*, citing Cic. Fin. 3. 21. 70. — **in genas**: cf. 4. 1. 34.

8. **quam**: with *penitus.* Cf. 2. 13. 21. — **lentis**: *slow-consuming.* Cf. 3. 19. 28; Tibull. 1. 4. 81.

9. **uror** resumes *ignibus.* — **candidos**: cf. on 2. 5. 18.

10. **immodicae**: cf. *modici*, 1. 18. 7. — **mero**: abl. cause.

11. **rixae**: cf. on 1. 17. 25; Propert. 3. 7. 19.

12. **dente**: like Catull. 8. 18, Tibull. 1. 6. 14, and the heroes of Swinburne, Telephus, in Lowell's phrase 'finds refuge from an inadequate vocabulary in biting.'

13. **satis**: idiomatic. Cf. 3. 15. 7.

14. **perpetuum**: a constant lover. — **dulcia barbare**: cf. on 1. 6. 9.

15. **oscula**: kisses and lips need not be distinguished.

16. **quinta parte**: perhaps merely a goodly portion, as the Greeks said that honey was the ninth part of ambrosia; possibly an allusion to the quintessence or πέμπτη οὐσία of the Pythagoreans, which, of course, has nothing to do with the essences that 'turn the live air sick' of the perfumer.

17. **ter et amplius**: cf. 1. 31. 13.

18. **inrupta**: unbroken = unbreakable for poetry. Cf. 1. 24. 7. — **copula**: the yoke of love an ἄρρηκτος δεσμός. Cf. on 1. 33. 11. Hence *solvet* below.

20. **citius . . . die**: cf. on 1. 8. 9.

ODE XIV.

The Ship of State: *navem pro re publica, fluctus et tempestates pro bellis civilibus, portum pro pace et concordia* (Quintil. 8. 6. 44).

Sellar (p. 122) thinks the poem coincident with Epode 7. It might have been written at any time before the final establishment of the empire. It is idle to carry the allegory into every detail of the ode. As Professor Tyrrell wittily says: 'Horace no more had in his mind the Mithridatic wars when he wrote *Pontica pinus* than Tennyson thought of the Wars of the Roses when he wrote in the Talking Oak "She left the novel half uncut upon the rosewood shelf."'

For image of Ship of State, cf. Alcaeus, fr. 18; Theog. 671; Plato, Rep. 488 A; Aeschyl. Septem. 1; Jebb on Soph. Antig. 163; Longfellow's Ship of State; William Everett, Atlantic Monthly, 1895; Speech of Maecenas, Dio. 52. 16.

The ode has been prettily translated by Dobson as a 'Ballade,' 'Ship to the roadstead rolled'; by Calverly; Gilbert West, Dodsley's Poems, 2. 293; paraphrased by Swift, Johnson's Poets, 11. 451; cf. Ode sur la situation de la République, 1794, Marie Joseph Chénier.

1. **in mare**: ancient sailors hugged the shore. Cf. 2. 10. 1–4.

2. **occupa**: i.e. anticipate, φθάνειν, the storm. Cf. Epist. 1. 6. 32, *cave ne portus occupet alter.* Cf. Milton's 'like a weather-beaten vessel holds | gladly the port.'

3. **vides ut**: 1. 9. 1; 3. 10. 5–8. For one verb used of both sight and sound, cf. Verg. Aen. 4. 490; Aeschyl. Prom. 21–22.

4. **nudum**: we may 'understand' *sit* rather than strain *gemant* by zeugma. — **remigio**: cf. *remigioque carens* (Ov. Met. 8. 228).

5. **saucius**: cf. *volnerata navis*, Livy, 37. 24. 8; Herod. 8. 18; and Longfellow, Wreck of the Hesperus, 'But the cruel rocks, they *gored* her side | Like the horns of an angry bull.'

6. **funibus**: ὑποζώματα, undergirding (Acts 27. 17; Plato, Rep. 616. C).

7. **durare**: Verg. Aen. 8. 577, *durare laborem.* — **carinae**: *timbers.*

8. **imperiosius**: may this have suggested Shakspeare's 'In cradle of the rude imperious surge'?

10. **di**: images of tutelary divinities at the stern. They have been washed away. Cf. Ov. Trist. 1. 4. 8, *et pictos verberat unda deos;* Lucan, 3. 512; Verg. Aen. 10. 171; Pers. 6. 30.

11. **Pontica**: the Pontus was famed for ship-timber (Catull. 4. 9–13).

12. **filia**: cf. Catull. 64. 1, *Peliaco quondam prognatae vertice pinus;* Martial, 14. 90. 1, *silvae filia Maurae* (of a table).

13. **inutile**: *unavailing.* Cf. on 3. 24. 48.

14. **pictis**: Ov. Met. 6. 511, *at simul imposita est pictae Philomela carinae.* Cf. Verg. Aen. 7. 431, 8. 93; Sen. Ep. 76. 10.— **navita**: 1. 1. 14.

14–15. Unless thou art destined to be the sport of the winds, beware. Cf. Verg. Aen. 6. 75, *rapidis ludibria ventis.*

15. **tu**: cf. 1. 9. 16. n.

17. From sheer weariness and disgust at civil strife, Horace has passed to anxious solicitude for the prosperity of the new empire. 'Ship of the State before | A care and now to me | A hope in my heart's core' (Dobson).

19–20. A pretty picture at the close. Cf. 3. 28. 14, *fulgentes Cycladas;* Verg. Aen. 3. 126, *sparsasque per aequor Cycladas;* Browning, Cleon, 'the sprinkled isles, | Lily on lily, that o'erlace the sea'; Dyer, The Gods in Greece, p. 365. There is a faint contrast between their white beauty and the danger. Cf. Wreck of Hesperus, 'She struck where the white and fleecy waves | Looked soft as carded wool.'

ODE XV.

Nereus, the wise old man of the sea (Hes. Theog. 233; Pind. Pyth. 3. 92; Apoll. Rhod. 4. 771), becalms Paris, returning from Sparta with Helen, in order to predict the doom of Troy.

Cf. F. Q. 4. 11. 19, 'Thereto he was expert in prophecies, | And could the ledden (language) of the Gods unfold; | Through which, when Paris brought his famous prize, | The fair Tindarid lass, he him foretold | That her all Greece with many a champion bold |

Should fetch again, and finally destroy | Proud Priam's town: so wise is Nereus old.'

In this, perhaps youthful, experiment, Horace attempts, as Quintilian says of Stesichorus, to support the weight of an epic theme on the lyre. We cannot verify Porphyrio's statement, *Hac ode Bacchyliden imitatur, nam ut ille Cassandram facit vaticinari futura belli Troiani, ita hic Proteum* (probably a slip for Nerea. Some eds. read Proteus in l. 5). An extant fragment of Bacchylides warns the Trojans of the unfailing justice of Zeus who sitteth on high. Cf. further the imitation of Statius, Achill. 1. 20 sqq., and the Cassandras of Schiller and George Meredith. For the Voyage of Paris, cf. Hdt. 2. 117; Il. 6. 290, where he returns by way of Sidon; Andrew Lang, Helen of Troy, 3. 23 sqq. There is an imitation by Tickell in Dodsley's Poems, 1. 30. With 9 sqq., cf. Campbell, Lochiel's Warning.

1. **pastor**: Πάρις ὁ βουκόλος (Eur. Iph. A. 180). Cf. Bion, 2. 10; Verg. Aen. 7. 363, *Phrygius pastor;* Spenser, Shep. Cal. July, 'But nothing such thilk shepherd was, | Whom Ida hill did bear, | That left his flock to fetch a lass | Whose love he bought too dear.' — **traheret**: sc. ἁρπάξας (Il. 3. 443).

2. **Idaeis**: the poets picturesquely treat the pines of Ida of which the ships of Paris were built as the cause of all the woe. Cf. Eurip. Hec. 631; Tenn. Œnone, 'They came, they cut away my tallest pines.' — **perfidus hospitam**: cf. 1. 6. 9. n.; 3. 3. 26, *famosus hospes;* Propert. 3. 32. 7, *hospes in hospitium Menelao venit adulter;* Eurip. Tro. 866, ξεναπάτης; Aesch. Ag. 401; Il. 13. 624.

3. **ingrato**: the winds favored the lovers; or as *celeres* (1. 12. 10) hate *otium*, 'Like us the Libyan wind delights to roam at large' (Arnold); or the epithet suggests the feelings of Paris.

4. **caneret**: of prophecy. Cf. C. S. 25; Sat. 1. 9. 30; Epod. 13. 11.

5. **avi**: cf. 3. 3. 61; 4. 6. 24; Epod. 10. 1; Cat. 61. 20. So the Greeks, 'An ox or an ass that may happen to pass, | A cry or a word by chance overheard, | If you deem it an omen you call it a bird' (Aristophanes, Birds, 719 sqq. Frere).

6. **repetet**: 'fetch again.' In Ov. Her. 15. 369, Paris assures

Helen, *aut igitur nullo belli repetere tumultu,* | *aut cedent Marti Dorica castra meo.*

7. **coniurata**: at Aulis, Verg. Aen. 4. 425; Eurip. I. A. 50. Cf. Ov. Met. 12. 5, *qui rapta longum cum coniuge bellum* | *attulit in patriam: coniurataeque sequuntur* | *mille rates;* Milton, 'The third part of heaven's sons | Conjur'd against the highest.' — **rumpere**: a slight zeugma, *dissolvere* and *evertere.* Cf. Sen. Herc. Fur. 79, *Titanas ausos rumpere imperium Iovis.*

8. **vetus**: Priam was the sixth king. Cf. Aesch. Ag. 710, Πριάμου πόλις γεραιά; Verg. Aen. 2. 363, *urbs antiqua ruit.*

10. **sudor**: cf. Il. 2. 390, ἱδρώσει δέ τευ ἵππος; Stat. Theb. 3. 210; Val. Flac. 5. 288. — **quanta**: rhetorically stronger than *quot.* — **moves**: *dost stir, begin, cause.* — **Dardanae** = *Dardaniae;* cf. *Romulae*, C. S. 47.

11. **aegida**: the storm-cloud of Zeus (Il. 4. 167) and his shield, explained by popular etymology as the skin of the goat Amalthea (and now again by the whirligig of Science as the skin of the theanthropic goat), and worn with the Gorgon's head attached to it by Athene as shield or breastplate. Il. 5. 738; Eurip. Ion, 996; Verg. Aen. 8. 354, 435; Milt. Comus, 'What was that snaky-headed Gorgon shield, | That wise Minerva wore,' etc.

12. **rabiem**: for wrath as a weapon, cf. Aristoph. Birds, 401–402, Wasps, 243. For union of abstract and concrete, cf. Il. 4. 447; Ov. Met. 2. 146 and *passim;* Tac. Ger. 1, *Germania . . . a Gallia . . . mutuo metu aut montibus separatur*, and *passim.*

13. **Veneris praesidio**: he awarded her the apple. Cf. Tenn. Œnone; Il. 3. 54. 64 sqq. — **ferox**: *trusting in.*

14. **caesariem**: Il. 3. 55; Odes, 4. 5. 14, *crines.*

15. **imbelli**: 1. 6. 10. — **divides**: does this mean dividing the strain between the voice and the instrument? or is it simply the division into measured times that belongs to all music? Cf. Shaks. Hen. IV. 1. 3. 1, 'Sung by a fair queen in a summer bower, | with ravishing division to her lute'; Rom. and Jul. 3. 5, 'Some say the lark makes sweet division'; Carew, 'For in your sweet *dividing* throat | She [the nightingale] winters and keeps warm her note'; Milton, The Passion, 'My muse with angels did divide to sing'; F. Q. 3. 1. 40, 'And all the while sweet music did divide | Her looser notes with Lydian harmony.' Cf. μελίζειν.

16. **thalamo**: as in Il. 3. 382.

17. **spicula**: 3. 28. 12.—**Cnosii**: Cretan archers renowned. Cf. Verg. Aen. 5. 306.

18. **strepitum**: the din of battle. Cf. 1. 2. 38, *clamor.* — **celerem sequi**: epexegetic inf. Cf. Il. 14. 520, Ὀϊλῆος ταχὺς υἱός, as distinguished from Telamonian Ajax.

19. **tamen**: resumes *nequiquam*, etc. — **heu**: objectively, a sigh for the doom, not of sympathy for the person. — **serus**: adj. for adv. Cf. χθιζός, Il. 1. 424. So frequently, *serus* (1. 2. 45) *matutinus*, *vespertinus*, and even *hodiernus* (Tibull. 1. 7. 53).

19–20. **adulteros crines**: for transfer of epithet, cf. Eurip. Tro. 881, τῆς μιαιφονωτάτης κόμης ἐπισπάσαντες; Tenn. Prin., 'Melissa shook her doubtful curls.' Cf. 1. 37. 7. n.; 3. 1. 17; 3. 2. 16; 3. 5. 22.

20. **pulvere collines**: cf. Il. 3. 55; Pind. Nem. 1. 68; Verg. Aen. 12. 99, *foedare in pulvere crines | vibratos calido ferro murraque madentes.*

21. **Laertiaden**: Ulysses' theft of the Palladium determined the fall of Troy. Cf. Epp. 1. 2. 18.

21–22. **exitium . . . genti**: so Καδμείοισιν ὄλεθρον (Hes. Theog. 326). Cf. Eurip. Troad. 811. Some read *gentis.* Cf. *nostri generis exitium* (Sen. Herc. Fur. 358).

22. **respicis**: expresses both the warrior's furtive glance at the pursuing foe, and the ancient conception of future time overtaking us from behind. Cf. Verg. Aen. 8. 697; Il. 1. 343, ὀπίσσω; Pind. O. 10. 8.

24. **Teucer**: 1. 7. 21. — **te**: cf. 1. 35. 5; 3. 21. 13; 4. 1. 39; 4. 14. 42, etc. Some Mss. read *et* instead of repeated *te.* — **Sthenelus**: charioteer of Diomede. He boasts, 'we are better than our sires' (Il. 4. 405).

24–25. **sciens pugnae**: μάχης εὖ εἰδώς. Cf. Il. 5. 549; 3. 9. 10; and *rudis agminum*, 3. 2. 9.

25. **sive**: as if *sive* had preceded. Cf. 1. 3. 16. But it is really an afterthought, *vel si* reproducing Homer's καὶ ὅθι χρὴ (Odyss. 9. 50).

26. **Merionen**: 1. 6. 15.

27. **furit . . . reperire**: *furit* is a strong *volt*, hence the inf. Cf. Menelaus raging in quest of Paris (Il. 3. 449).

29. **cervus uti** : sc. *fugit.* — **in altera** ; other of two, i.e. on opposite side, across. Cf. Tenn., 'As the lone hern . . . lets down its *other* leg.'

31. **sublimi . . . anhelitu** : transferred from deer to Paris by the usual blending of the comparison and the thing compared. *Sublimi* may refer to the uplifted head. Cf. in Lady of the Lake, the 'Antler'd monarch of the waste' who 'Toss'd his beam'd frontlet to the sky,' and Landseer's 'Monarch of the Glen.' Or it may mean the 'shallow breathing of fear' (James' Psychology). Cf. Eurip. Herc. 1092 ; Apoll. Rhod. 2. 207, ἐξ ὑπάτοιο στήθεος ἀμπνεύσας ; O. W. Holmes, 'Fancying that her breathing was somewhat hurried and high or thoracic.' Cf. μετέωρος.

32. **tuae** : to thy light o' love. For Paris' boasts of his prowess to Helen, cf. Ov. Her. 15. 355–364.

33–36. 'The angry fleet of Achilles shall defer' is the concrete Latin way of saying that the wrath of Achilles prolonged the war.

33. **diem** : so 'day' in the prophets (Isa. 13. 6 ; Ps. 87. 7).

35. **post certas** : ἔσσεται ἦμαρ ὅταν, when the predestined ten years have elapsed.

36. Note *ignĭs*, trochaic instead of spondaic base. Hence some read Pergameas.

ODE XVI.

The scholiasts call this poem an imitation of the παλινῳδία of Stesichorus to Helen (cf. Epode 17. 42–44), cited in Plato Phaedr. 243 A. It is variously inscribed to Tyndaris, Gratidia, or Canidia. The mock-heroic tone is too playful for a serious recantation of the attack on the witch Canidia in Epodes 5 and 17 ; and the whole may be a mere exercise in verse writing.

Daughter more lovely than thy lovely mother, burn or drown my abusive iambics. No frenzy of Corybant or heat of pale-mouthed prophet so shakes the soul as anger. Prometheus put the fury of the lion in our hearts. By that sin fell Thyestes and many a towered city. I, too, in my sweet youth was led astray by the fever of the blood. But now I recant. Be my friend, and restore me my peace of mind.

There is a coarse imitation in Johnson's Poets, 11. 457.

1. A familiar quotation. Cf. Ov. Met. 4. 210, *quam mater cunctas tam matrem filia vicit.*

2. **modum**: cf. 1. 24. 1; 3. 15. 2; Cic. Verres. 2. 2. 118, *modum et finem facere.* The phrase seems intentionally ambiguous, 'put an end to,' or 'set bounds to' the excesses of.

3. **iambis**: cf. A. P. 79, 251; Epist. 1. 19. 23; Quint. 10. 1. 9, *scriptores iamborum.* Horace calls the Epodes *iambi*; but no extant Epode is meant here. — **pones** is a colloquial permissive imperative, so to speak.

4. **Hadriano**: poetic specification. Cf. 1. 1. 14; 2. 13. 8, etc.

5–8. **Dindymene**: Catullus' *domina Dindymi* (a mountain in Phrygia), the great mother of the gods Cybĕle or Cybēbe, whose orgiastic rites are described in Lucret. 2. 600 sqq. Cf. Swinburne, 'Out of Dindymus heavily laden | Her lions draw bound and unfed | A mother, a mortal, a maiden, | A queen over death and the dead'; Wordsworth, Processions, 'And a deeper dread | Scattered on all sides by the hideous jars | Of Corybantian cymbals, while the head | Of Cybele was seen sublimely turreted'; Plato, Symp. 215. — **adytis**: felt as a foreign word, as the spelling with *y* shows; Caesar, B. C. 3. 105, *quo praeter sacerdotes adire fas non est quae Graeci ἄδυτα appellant.*

6. **incola**: with *adytis*, the god who dwells in his shrine there, the Pythian Apollo. Cf. Verg. Aen. 6. 77 sqq.; Pind. O. 7. 32, εὐώδεος ἐξ ἀδύτου; Catull. 64. 228, *incola Itoni*, i.e. Athene.

7. **Liber**: cf. on 2. 19. 5.

8. **sic geminant**: with this reading the clause is parenthetic and out of the main construction; the Corybantes do not so wildly clash cymbal on cymbal, as angry passions disturb the soul. Reading *si* with Bentley; when (if) the Corybants clash, etc. (they do not so shake the soul as angry passions). — **geminant**: cf. Lucret. 2. 636, *pulsarent aeribus aera;* Stat. Theb. 8. 221, *gemina aera sonant.* Cf. Southey's, 'And the double double peals of the drum are there | And the startling burst of the trumpets' blare.' — **Corybantes**: priests of Cybele. Cf. on 5; and Plato, Ion, 533 E. Huxley defined the Salvation Army as Corybantic Christianity.

9. **tristes . . . irae**: cf. Verg. Ecl. 2. 14, *tristes Amaryllidis iras.* —

Noricus: cf. Epode 17. 71; Ov. Met. 14. 712, *durior et ferro quod Noricus excoquit ignis.*

10. **naufragum**: cf. *navem fregit*, was shipwrecked: Verg. Aen. 3. 553, *navifragum;* Tenn. Maud, 3, 'Listening now to the tide in its broad-flung shipwrecking roar.'

12. **Iuppiter**: cf. on 1. 1. 25. n.; Epode 13. 2. — **ruens**: for the *caeli ruina*, cf. 3. 3. 7, and Ζεὺς καταιβάτης.

12–16. Prometheus is the maker of man in Plato's Protagoras and Lucian's Prometheus. But the fancy that the original clay gave out and that he was forced to take back a portion from every animal in order to finish man is peculiar to Horace. For the moral, cf. Emerson, History, 'Every animal of the barnyard, the field, and the forest . . . has contrived to get a footing, and to leave the print of its features and form in some one or other of these upright, heaven-facing speakers.' Construe *fertur coactus* (*esse*) *addere et apposuisse*, or possibly, *fertur*, *coactus addere*, *apposuisse et* (= etiam); the construction *fertur addere et apposuisse* would be a dubious coupling of present and perfect. — **principi limo**: Mr. Churton Collins compares Apoll. Rhod. 4. 674, προτέρης ἐξ ἰλύος. Cf. Soph. Pandora, fr. 441, καὶ πρῶτον ἄρχον (ἄρχου?) πηλὸν ὀργάζειν χεροῖν.

14. **undique**: cf. Epist. 2. 3. 3.

15. **insani leonis**: cf. 3. 29. 19; Lucret. 3. 296–298.

16. **stomacho**: cf. on 1. 6. 6.

17. **irae**: cf. Seneca De Ira, 1. 2; Landor, 'Strong are cities: rage o'erthrows 'em, | Rage o'erswells the gallant ship. | Stains it not the cloud-white bosom, | Flaws it not the ruby lip?' — **Thyesten**: The banquet of Thyestes, whose own sons were served up to him by his brother Atreus, was typical of the horrors of Greek tragedy. Cf. on 1. 6. 8; Epode 5. 86.

18. **altis**: cf. on 4. 6. 3. — **ultimae**: furthest back, and hence first. Cf. Catull. 4. 15, *ultima ex origine.*

19. **stetere**: in prose *exstitere*, a stronger *fuere*. Cf. Verg. Aen. 7. 553, *stant belli causae.*

20. **funditus**: κατ' ἄκρης, from turret to foundation stone.

21. **aratrum**: Propert. 4. 8. 41, *moenia cum Graio Neptunia pressit aratro | Victor;* Jeremiah 26. 18, 'Zion shall be plowed like a field'; Young and Burns, 'Ruin's plowshare.' — **insolens**: in the pride of victory. Cf. on 1. 5. 8; Epod. 16. 14.

22. **compesce mentem**: *curb your temper.* Cf. Odyss. 11. 562, *δάμασον δὲ μένος*; Epist. 1. 2. 63.

23. **temptavit**: as a disease. Cf. Epist. 1. 6. 28. — **dulci**: cf. Tennyson's Gama: 'We remember love ourselves in our sweet youth.'

24. Cf. on 3; A. P. 251, *pes citus;* Catull. 36. 5, *truces vibrare iambos;* Anth. Pal. 7. 674, *ἐς λυσσῶντας ἰάμβους*; Waller, 'To one who wrote against a fair lady: "Should thy iambics swell into a book | All were confuted with one radiant look."'

25. **mitibus**: either the abl. as here or the acc. as in 1. 17. 1–2, may be the thing to which the change is made with *mutare.* Cf. A. G. 252. c; G. L. 404. n. 1; H. 422. n. 2.

28. **animumque reddas**: cf. Ter. Andria, 333, *reddidisti animum*, my peace of mind. Others, *thy heart*, *favor*. Cf. 1. 19. 4.

ODE XVII.

Faunus oft exchanges his Lycaean mountain for my Sabine farm. He keeps my flocks from harm. The gods cherish the pious bard. Come, Tyndaris: here while the dog-star rages thou wilt enjoy the cool shade and cups of mild Lesbian, nor fear drunken brawls and the boisterous wooing of jealous Cyrus.

Translated in Dodsley's Poems, 2. 278.

1. **Lucretilem**: monte Gennaro, above the Sabine farm, for which, cf. Epode 1. 31. n.

2. **mutat**: cf. on 1. 16. 26; 2. 12. 23; 3. 1. 47. Italian Faunus is here the mountain-ranging (*ὀρειβάτης*) Lycaean Pan. Cf. on 3. 18, and Ov. Fast. 2. 424, *Faunus in Arcadia templa Lycaeus habet.*

3. **capellis**: cf. Verg. Eclog. 7. 47. *solstitium pecori defendite.*

4. **usque**: poetic for *semper*, like 'still' in English. Cf. 2. 9. 4; 2. 18. 23; 3. 30. 7; 4. 4. 45.

5. **impune** and **tutum** are two sides of the same fact, suggested again in **deviae**: they may venture to stray in quest of pasture.

6. **latentes**: amid the thick growth of shrubbery.

7. 'The harem of the rank spouse,' an 'ill phrase' according to Professor Tyrrell. Cf. Vergil's *vir gregis*, Ecl. 7. 7; Theoc. 8. 49;

Martial, 9. 71. 1–2, *pecorisque maritus lanigeri.* Milton's cock 'stoutly struts his dames before.' 'There in his feathered seraglio strutted the lordly turkey' (Longfellow).

8. **virides**: cf. 'Lo! the green serpent from his dark abode' (Thomson, Summer).

9. **Martiales**: the wolf is the associate of Mars for Romans. Cf. Verg. Aen. 9. 566; Macaulay, Proph. of Capys, 17. — **haediliae**: 'kids' is the meaning wanted. There is doubt about the form. Some take it as a proper name. Cf. Lex.

10. **utcumque**: whensoever, as soon as, *when once.* Cf. 3.4.29; 1. 35. 23; 2. 17. 11; 4. 4. 35; Epode 17. 52 — **fistula**: the pipe of Pan (σύριγξ; cf. Verg. Ecl. 2. 32; Tibull. 2. 5. 31) heard by the imaginative shepherds of Lucretius, 4. 586: *et genus agricolum late sentiscere quom Pan | . . . unco saepe labro calamos percurrit hiantis | fistula silvestrem ne cesset fundere musam.* Mart. 9. 61. 12. Cf. Mrs. Browning's 'What was he doing, the great god Pan?' — **dulci**: 'listening to thy *sweet* pipings' (Shelley, Hymn of Pan).

11. **cubantis**: sloping, if *Ustica* is a local hill, as Porphyrio says. Others, *low lying*, ἡμένῳ ἐν χώρῳ (Theoc. 13. 40).

12. **levia**: cf. λισσάς . . . πέτρα (Aeschyl. Suppl. 794).

14. For the idiom *cordi est alicui*, cf. Lex.

14–16. Construe *copia opulenta ruris honorum benigno cornu tibi manabit.* For legend of horn of plenty, cf. Class. Dict. s.vv. Achelous and Amalthea; Ov. Met. 9. 86; Fast. 5. 115. Cf. also C. S. 60; Epist. 1. 12. 29; Otto, p. 94; Tenn. Ode Duke of Well., 'and affluent fortune emptied all her horn.' — **benigno**: cf. 1. 9. 6. n.

16. **honorum**: cf. Sat. 2. 5. 13, *et quoscunque feret cultus tibi fundus honores;* Stat. Theb. 10. 788, *veris honor;* Epode 11. 6; Spenser, Muiopotmos, 'gatheréd more store | Of the field's honor.' It is a commonplace of 18th century poetry.

17. **reducta valle**: cf. Epode 2. 11; 2. 3. 6, *in remoto gramine;* Verg. Aen. 6. 703, *in valle reducta;* Keats, 'Deep in the shady sadness of a vale.' — **Caniculae**: Procyon, 3. 29. 18; but not distinguished from Sirius. Cf. 3. 13. 9; Aeschyl. Ag. 967.

18. **fide Teia**: abl. instr.; of Anacreon. Cf. 4. 9. 9; Epode 14. 10; Byron's, 'The Scian and the Teian muse | The hero's harp, the

lover's lute.' For imitations of Anacr. or the Anacreontic tone, cf. 1. 6. 10. 20; 1. 23. 1–4; 1. 26. 1–2; 1. 27; 2. 11. 13–24; 2. 7. 28; 3. 19. 18; 4. 12. 28.

19. **laborantes in**: cf. Catullus' love-sick Ariadne, *in flavo saepe hospite suspirantem* (64. 98). — **uno**: Odysseus.

20. The story of the Odyssey (10. 272 sqq.). **vitream**: cf. 3. 28. 10; 4. 2. 3; 3. 13. 1; Stat. Silv. 1. 3. 85, *vitreae iuga perfida Circes;* Browne, Britannia's Pastorals, 2. 1, 'But of great Thetis' train | Ye mermaids fair | That on the shores do plain | Your sea-green hair'; Collins, Ode to Liberty, 'To him who decked with pearly pride | In Adria weds his green-haired bride.'

22. **duces**: wilt quaff. Cf. 3. 3. 34; 4. 4. 17. — **sub umbra**: 1. 32. 1. Cf. 1. 5. 3, *sub antro.*

22–23. **Semele** and **Thyone** (*θύειν*, Pind. Pyth. 3. 99, Hom. Hymn, Dion. 21) were both names of the mother of Bacchus. The Latin poets loved to use sonorous Greek proper names in a decorative way. Cf. Catull. 27. 7, *hic merus est Thyonianus.* Cf. Vergil's *Phillyrides Chiron Amythaoniusque Melampus;* Georg. 3. 550.

23–24. **confundet . . . proelia**: cf. *ταράττειν πόλεμον*; *miscere proelia; incendia miscet,* Aen. 2. 329; Lucret. 5. 439; Milton's 'there mingle broils.' For such *παροινία*, cf. 1. 18. 8; 1. 27. 1–2.

25. **Cyrus** recurs 1. 33. 6. **male** here reinforces the adj. Cf. on 1. 9. 24. — **suspecta**: a hint that she may have given him cause for jealousy.

26. **incontinentes**: cf. 1. 13. 9–10. The Roman elegists not infrequently express mock repentance at having torn their ladies' dress. Cf. Ov. Am. 1. 7. 3; Propert. 2. 5. 21; Tibull. 1. 10. 56; Lucian, Dial. Mer. 8 init.; Anth. Pal. 5. 248.

27. **haerentem**: Sat. 1. 10. 49, *haerentem capiti cum multa laude coronam.*

28. **immeritam**: *unoffending.* Cf. 1. 28. 30; 2. 13. 12; 3. 6. 1; Sat. 2. 3. 7; Juv. 10. 69; Aen. 3. 2. So *ἀνάξιος*. Cf. Rich. III. 2. 1, 'That all *without desert* have frowned on me.'

ODE XVIII.

Plant your vines, Varus. Wine is the only dispeller of care. But shun the excesses of the Centaurs and the wild Thracians, and the blind self-love and vainglory that follow the abuse of Father Liber's gifts.

Varus is probably the Quintilius (Varus) of 1. 24, and the Quintilius praised as a faithful literary critic, A. P. 438. For praise of wine, cf. 3. 21. For Bacchus, cf. 2. 19; 3. 25.

1. Modeled on Alcaeus' fr. 44 in same meter, μηδὲν ἄλλο φυτεύσῃς πρότερον δένδριον ἀμπέλω. — **sacra**: to Bacchus. — **severis**: cf. on 1. 11. 1.

2. **circa**: with *solum* and *moenia* a slight zeugma. — **mite**: *rarum*, a light soil adapted to the vine (Verg. G. 2. 227–229). — **Catili**: for Catilli. Cf. on 1. 7. 13; 2. 6. 5.

3. **siccis**: cf. Epist. 1. 19. 9; the opposite of *uvidus*, 4. 5. 39. — **dura**: predicatively.

4. **mordaces**: δακέθυμοι, θυμοβόροι. Cf. 2. 11. 18 and Milton's 'eating cares'; Verg. Aen. 1. 261. — **aliter**: sc. than by use of wine (Eurip. Bacch. 278 sqq.). — **diffugiunt**: Wine is 'The mighty Mahmúd, Allah-breathing Lord, | That all the misbelieving and black Horde | Of Fears and Sorrows that infest the soul | Scatters before him with his whirlwind sword' (Fitzgerald's Rubaiyát, 60). Cf. Alcaeus, οἶνον λαθικάδεα.

5–6. Cf. on 3. 21. 13–20. 'Wine is a charm, it heats the blood too, | Cowards it will arm if the wine be good too; | Quickens the wit and makes the back able, | Scorns to submit to the watch or constable' (Dekker and Ford, The Sun's Darling).

5. **post vina**: cf. 3. 21. 19, *post te*. For plural, cf. 4. 5. 31. — **gravem**: *i.e. the hardships of*. — **crepat**: cf. Sat. 2. 3. 33; Epist. 1. 7. 84; 2. 3. 247; *prates, rattles on*, παταγεῖ, understood by a very slight zeugma with the next verse too.

6. **Bacche pater**: cf. 3. 3. 13; Epist. 2. 1. 5, *Liber pater;* Verg. G. 2. 4; Ion. Eleg. 1. 13, πάτερ Διόνυσε. The Greek Bacchus was ever young, but *pater* is not an epithet of age. It is a half humorous, half reverential recognition of the god's gifts. Cf. Villon, 'Père Noé qui plantastes la vigne'; Herrick, Hesp. 320, 'Sit

crowned with rosebuds and carouse | Till Liber pater twirles the house.' — **decens**: cf. 1. 4. 6.

7. **at**: the other side of the picture. Recent editors generally read *ac*, *and yet*, with many Mss. *Ac ne* is perhaps not sufficiently adversative here. — **modici**: the epithet is transferred from the use of the gift to the giver. — **transiliat**: cf. 1. 3. 24. — **munera Liberi** occurs 4. 15. 26. Cf. Bacchylides' Διωνυσίοισι δώροις; Verg. G. 2. 5.

8. **Centaurea . . . rixa**: the strife arose out of the assault of the drunken Centaurs on the bride Hippodamia at the wedding of Pirithous, king of the Lapithae. Cf. 2. 12. 5; Ovid, Met. 12. 219 sqq.; F. Q. 4. 1. 23: 'And there the relics of the drunken fray, | The which amongst the Lapithees befell: | And of the bloody feast, which sent away | So many Centaurs' drunken souls to hell;' Arnold, The Strayed Reveller. It was represented in the metopes of the Parthenon. οἶνος καὶ Κένταυρον (Odyss. 21. 295) was proverbial. Cf. Anth. Pal. 11. 1; Callim. 62. 3. — **super mero**: both Horace and Vergil use this abl. for more usual acc. Cf. 1. 9. 5; 1. 12. 6; 3. 1. 17; Eclog. 1. 80; Aen. 6. 203.

9. **Sithoniis**: poetic specification for Thracian. Cf. 3. 26. 10; 1. 27. 2; 1. 36. 14; 2. 7. 27. This misuse of wine is imputed to the severity of the god in the harsher northern clime. Cf. Pater, Greek Studies, p. 40. — **Euhius**: from εὐοῖ. Cf. on 2. 19. 5, and Lucretius, 5, 743. The orgiastic appellations *Euhius* and *Bassareu* are aptly used when the darker side of the deity is emphasized rather than the friendliness of Liber pater.

10–11. 'When in their greed they distinguish right and wrong only by the narrow line which their desires leave between them.' The line is untranslatable. For the general thought, cf. Arnold's 'whom what they do | Teaches the limits of the just and true'; Shaks. Tim. of Athens, 5. 5, 'making your wills the scope of justice'; Dyer, 'Some weigh their pleasure by their lust,' etc.

11. **non ego te**: recurs 1. 23. 9; 4. 12. 22. — **candide**: 'bright god of the vine' (Martin). Cf. Epode 3. 9; Ov. Fast. 3. 772; Tibull. 3. 6. 1. But cf. Epode 14. 5. n. — **Bassareu**: from the foxskin, βασσάρα, from which the Bassarids = Maenads took their name. Macrobius (Sat. 1. 18. 9) speaks of a bearded Bacchus under this name. Cf. Class. Review, 10. 21.

12 sqq. The thought 'I will not abuse the gifts of Bacchus,' is clothed in imagery borrowed from his mystic rites. For the concealing leaves and the affected mystery of Bacchic orgies, cf. Theoc. 26. 3; Catullus, 64. 259, 260; Tibull. 1. 7. 48.

13. **sub divum**: cf. 1. 1. 25; 3. 2. 5; 2. 3. 23. — **saeva**: *harsh, appalling. Saeva sonoribus arma* (Verg. Aen. 9. 651). — **tene**: *check, hush.* — **Berecyntio**: the Berecynthian horn belonged to the worship of Cybele (Lucret. 2. 619), but was transferred to that of Dionysus also. Cf. Catul. 64. 264; Eurip. Bacchae, 78; cf. 3. 19. 18.

14. **caecus**: Eigenliebe macht die Augen trübe. Sen. Ep. 109. 16, *quos amor sui excaecat.*

15. **plus nimio**: this colloquialism, in Cicero *nimio plus*, recurs 1. 33. 1; Epist. 1. 10. 30. *Nimio* is abl. of measure. — **gloria**: *vainglory.* Cf. *miles gloriosus*, and the famous French epigram, 'ci-git le glorieux à côtè de la gloire.' So in older English, 'Laughter is a sudden glory' (Hobbes).

16. **fides prodiga**: we may say that *fides* is a *vox media*, or call it an oxymoron, like Tennyson's 'Faith unfaithful kept him falsely true.' Cf. 3. 24. 59, and 1. 5. 5. — **per | lucidior**: cf. on 2. 12. 25. — **vitro**: cf. 3. 13. 1; 1. 17. 20. For the thought, cf. the proverbial *οἶνος καὶ ἀλήθεια* and *κάτοπτρον εἴδους χαλκός ἐστ', οἶνος δὲ νοῦ*, Aesch. fr. 393; Alcaeus, fr. 53, 57.

ODE XIX.

I thought passion's reign was ended, but the imperious mother of the loves resumes her sway and suffers me to sing of naught but Glycera, whose bright beauty fires my heart. Quick! an altar of turf and a victim to propitiate the resistless goddess.

Imitated by Congreve, Johnson's Poets, 10. 278.

1. Repeated 4. 1. 5. Cf. Pind. fr. 122. 4, *ματέρ' Ἐρώτων.* The 'Loves' as attendants on Venus belong rather to the prettinesses of later Greek poetry and art. But cf. Aeschyl. Suppl. 1043; Bion. Epitaph. Adon. 80 sqq.; Catull. 3. 1; Stat. Silv. 1. 2. 61; Claud. de Nupt. Honor. 72; Tenn. 'a bevy of Eroses apple cheeked.'

2. **Semelae puer**: Bacchus, cf. 1. 17. 22. Some read Greek gen. *Semeles.*

3. **Licentia**: *ὕβρις*, 'Love's wantonness.'

4. **finitis**: i.e. as I thought. — **animum reddere**: cf. 1. 16. 28.

5. **urit**: cf. Verg. Eclog. 2. 68, *urit amor.* Glycera recurs, 1. 30. 3, 1. 33. 2. — **nitor**: cf. 1. 5. 13; 2. 5. 18; 3. 12. 6.

6. **Pario marmore**: cf. Verg. Aen. 3. 126, *niveamque Paron;* Ov. Fasti, 4. 135, *marmoreo . . . collo;* Theoc. 6. 38; Browning, 'great, smooth, marbly limbs.'

7. **grata protervitas**: her *pretty pertness;* her eye that 'sounds a parley to provocation' (Meleager, λαμυροῖς ὄμμασι; Anth. Pal. 5. 180. 2).

8. **lubricus adspici**: i.e. slippery to the eye as ice to the foot. Cf. Tenn. Lucret. 'And here an Oread — how the sun delights | To glance and shift about her slippery sides'; Dante, Purg. 8. 34, 'ma nelle facce l' occhio si smarria'; Milton, Il Pens. 'whose saintly visage is too bright | To hit the sense of human sight,' P. L. 'His countenance too severe to be beheld.' Somewhat differently, Suckling, The Bride, 'But, Dick, her eyes so guard her face, | I durst no more upon them gaze | Than on the sun in July.' Cf. also λιπαρότης ὀμμάτων; Tenn. The Day Dream, 'Turn your face | Nor look with that too earnest eye — | The rhymes are *dazzled* from their place.'

9. **ruens**: cf. Eurip. Hippol. 443, Κύπρις γὰρ οὐ φορητὸς ἢν πολλὴ ῥυῇ.

10. **Scythas**: cf. 2. 11. 1; vaguely like *Massagetae, Geloni, Thraces, Daci, Medi, Persae, Parthi.* — **Cyprum**: cf. on 1. 30. 2.

11. **versis . . . equis**: for proverbial Parthian flight, cf. 2. 13. 18; Verg. G. 3. 31. — **animosum** makes a slight oxymoron.

12. **quae nihil attinent**: not *ipsam,* but absolutely 'unconcerning things.' — 'What have we to do | With Kaikobad the Great, or Kaikhosrú?' As Keats says, 'Juliet — weaning tenderly her fancy — doth more avail than these.'

13. **vivum . . . caespitem**: cf. 3. 8. 4.

14. **verbenas**: any herb or green sprig used in religious rites. Cf. 4. 11. 7. — **tura**: 1. 30. 3; 1. 36. 1; 3. 8. 2, etc.

15. **bimi**: new wine was used (cf. 1. 31. 2) unmixed with water, *meri.*

16. **veniet**: cf. *supra,* 9, *ruens;* Eurip. Medea, 630, εἰ δ' ἅλις ἔλθοι Κύπρις. — **mactata . . . hostia** is perhaps vaguely used for *sacro peracto.* Tac. Hist. 2. 3. 5, speaks of sacrifices to the Paphian Venus, but even there the blood was not permitted to defile her altar.

ODE XX.

Come, Maecenas, and quaff cheap Sabine *ordinaire* bottled by me the day the Vatican hill reëchoed the plaudits of the people welcoming you back to the theater after your illness. You may drink Caecuban and Calenian at home. The wines of Falernus and Formiae do not qualify my cups.

1. **modicis**: of quality, not size. Cf. Epp. 1. 5. 2, *nec modica cenare times olus omne patella*. — **Sabinum**: 'le vin du pays,' but not from his own farm (Epp. 1. 14. 23).

2. **Graeca . . . testa**: perhaps to give it a smack of the richer Greek wine, perhaps only an allusion to the tasteful Greek jar.

3. **levi**: *oblevi; sealed*, sc. *pice*. Cf. 3. 8. 10.

4. **plausus**: about B.C. 30. Cf. 2. 17. 25.

5. **care**: cf. *dilecte*, 2. 20. 7; *amice*, Epode 1. 2. — **paterni**: the Etruscan Tiber. Cf. 1. 1. 1; 3. 7. 28; Sat. 2. 2. 32.

7. The echo of applause from Pompey's theater in the Campus Martius was returned from the Vatican (or adjoining Janiculum) hill on the other side of Tiber. The topographical improbability of such an echo does not require us to pronounce the poem a forgery. Cf. Shaks. Jul. Caes. 1. 1, 'Have you not made an universal shout, | That Tiber trembled underneath her banks, | To hear the replication of your sounds, | Made in her concave shores?' Cf. also Plat. Rep. 492 B; F. Q. 1. 6. 8, 'far rebounded noise.' Note *Vatĭcani;* elsewhere ī.

8. **imago**: 1. 12. 3. n.

9–10. For the periphrasis and metonymy, cf. Tenn. 'The foaming *grape* of Eastern France' = Champagne; 'Such whose father grape grew fat | On Lusitanian summers' = Port.

10. **tu bibes**: cf. introduction to ode. The passage has been endlessly vexed. Some read *tum bibes*, i.e. you shall drink better wine after the Sabine, but you must not expect the best (Falernian, etc.) from me. The antithesis is imperfectly expressed, and the ode is not a masterpiece, but there is no real difficulty. Lines 11 and 12 repeat the general idea, 'I have no choice wines,' with fresh examples. But cf. Munro, Eng. J. Phil. 3. 349.

11. **temperant**: *qualify* (Epode 17. 80). The wines were mixed with water. The vines and hills that yield the wines are personified.

ODE XXI.

A song for youths and maidens in honor of Apollo and Diana, as averting deities, ἀλεξίκακοι.

The occasion is unknown. Possibly the first celebration of the Actian games, B.C. 28; or the poem may be a sketch of a *carmen saeculare* for the proposed earlier celebration of the secular games, B.C. 23. For *motif*, cf. Cat. 34. 1, *Dianae sumus in fide.*

1. **Dianam**: the quantity of the *i* varies. Cf. 3. 4. 71; 2. 12. 20; C. S. 70. — **tenerae . . . virgines**: cf. 4. 1. 26.

2. **intonsum**: Milton's 'unshorn Apollo,' Ἀκερσεκόμης; Pind. Pyth. 3. 14; Il. 20. 39; *levis*, 4. 6. 28; Tibull. 1. 4. 37, *solis aeterna est Phoebo Bacchoque iuventa, | nam decet intonsus crinis utrumque deum.* Cf. Epode 15. 9; Callim. Hymn. Apoll. 38.

3. **Latonam**: as mother of Apollo and Diana.

4. **dilectam**: so with dat. (2. 4. 18). — **penitus**: κηρόθι.

5. **vos**: sc. *virgines.* — **laetam**, etc., Ἄρτεμις ποταμία and Λιμνᾶτις; *Diana nemorensis.* Cf. Catull. 34. 9, *montium domina ut fores | silvarumque virentium | saltuumque reconditorum | amniumque sonantum*; Milton, Comus, 'And she was queen of the woods.' — **nemorum coma**: cf. 4. 3. 11; 4. 7. 2; Il. 17. 677; Odyss. 23. 195, ἀπέκοψα κόμην τανυφύλλου ἐλαίης; Soph. Antig. 419; Eurip. Alcest. 172; Catull. 4. 10, *comata silva;* Tenn., omitted stanza in Amphion, 'The birch-tree swang her fragrant hair, | The bramble cast her berry'; Swinburne, Erechth. 1146, 'Fields aflower with winds and suns, | Woods with shadowing hair'; Milton, P. L. VII., 'bush with frizzled hair implicit'; Ronsard, 'ta forest d'orangers, dont la perruque verte | De cheveux eternels en tout temps est couverte.'

6–8. Cf. Swinburne, Erechth., 'all wildwood leaves | The wind waves on the hills of all the world'; Il. 2. 632, Νήριτον εἰνοσίφυλλον; Pind. Pyth. 1. 28, Αἴτνας ἐν μελαμφύλλοις . . . κορυφαῖς; Ar. Clouds, 279–280, ὑψηλῶν ὀρέων κορυφὰς ἔπι δενδροκόμους; Catull. 4. 11–12; Thomson, Winter, 'forest-rustling mountain.'

6. **gelido**: cf. *nivali*, 3. 23. 9. — **Algido**: a haunt of Diana. Cf. C. S. 69; 4. 4. 58.

7. **nigris**: 4. 4. 58; 4. 12. 11. So Juv. Sat. 3. 54 renders μελάμφυλλος by *opacus.* Cf. 2. 2. 15. n. — **Erymanthus**: mt. in

Arcadia; Artemis there (Odyss. 6. 103); ὁ δενδροκόμης Ἐρύμανθος (Anth. Pal. 5. 19. 5).

8. **viridis**: the lighter green of the oaks and beeches contrasted with the dark green of the firs and pines. — **Cragus**: mt. in Lycia.

9. **Tempe**: 1. 7. 4. n. An early seat of the Apolline religion. — **totidem**: pure prose. Cf. 2. 8. 17 n.; 4. 4. 29 n.

10. **natalem**: cf. 3. 4. 63. n.

11. **insignem**: sc. *Apollinem.* — **pharetra**: 3. 4. 60.

12. **fraterna**: of Mercury, 1. 10. 6; cf. *materna*, 1. 12. 9; Verg. Aen. 5. 72. — **umerum**: 'Greek' acc. probably, 'as to his shoulder.'

13. **lacrimosum**: Verg. Aen. 7. 604, *lacrimabile bellum*; Il. 5. 737; Anacr. fr. 31; Aeschyl. Suppl. 681, δακρυογόνον Ἄρη, etc. — **famem**: there was a scarcity of grain, B.C. 23. Cf. Vell. 2. 94. Famine and pestilence coupled, as Hes. Ἔργ. 243.

14. **principe**: cf. 1. 2. 50. n.; Epist. 2. 1. 256; 3. 14. 15. n.; 4. 15. 17.

15. **Britannos**: 1. 25. 39. n. For the antique frankness of this prayer, cf. 3. 27. 21. n. Anth. Pal. 6. 240.

ODE XXII.

This famous ode has been translated or imitated by Campion (ed. Bullen, p. 20), Daniel: To Countess of Cumberland; Roscommon, Johnson's Poets, 8. 268; Hughes, *ibid.* 10. 28; Yalden, *ibid.* 11. 73; Pitt, *ibid.* 12. 381; Hamilton, *ibid.* 15. 635.

The gods guard the pure in heart. As I strolled all unarmed in the Sabine wood singing of Lalage, a wolf fled from me. Place me in the burning zone or at the frozen pole, still will I love my laughing Lalage.

There is no real inconsistency between the momentary flush of genuine feeling (1–8) and the mock-heroic continuation and jesting close. 'Vers de société . . . is the poetry . . . of solemn thought which, lest it should be too solemn, plunges into laughter' (Preface to Lyra Elegantiarum). We need not, however, with a worthy German editor, speak of a 'heiliger ernst'!

For Horace's witty friend, *Aristius Fuscus*, cf. Epist. 1. 10; Sat. 1. 9. 61; 1. 10. 83.

1–4. 'The man of life upright, | Whose guiltless heart is free | From all dishonest deeds, | Or thought of Vanity' (Campion). Cf. 1. 17. 13; 2. 7. 12; 3. 4. 25–32.

1. **integer**: cf. Milton, 'For such thou art from sin and blame entire'; Dante, Purg. 17, 'Il giusto Mardocheo | Chi fu al dir ed al far così intero'; Trench, On the Study of Words, 65. — **vitae** is gen. of 'respect' with *integer;* **sceleris**, gen. of 'separation' with *purus.* Cf. Sat. 2. 3. 220; A. G. 218. c.; G. L. 374. n. 6.; H. 399. III.

2. **Mauris**: poetic specification. Cf. 1. 16. 4; 3. 10. 18.

5. **aestuosas**: may refer to the hot sands of the shore or the 'boiling' waters. Cf. 1. 31. 5; 2. 6. 4; 2. 7. 16; Epode 9. 31. F. Q. 1. 6. 35, 'Through boiling sands of Araby and Ind.'

6. **inhospitalem**: Epode 1. 12; Aeschyl. Prom. 20, ἀπάνθρωπον.

7. **fabulosus**: cf. 3. 4. 9. Storied. From the time of Alexander the tales of Indian travelers were proverbial.

10. **Lalagen**: λαλεῖν, λαλαγεῖν; almost = 'Laughing Water.'

11. **terminum**: the bounds of the Sabine farm? Cf. 3. 16. 29. — **expeditis**: the cares themselves are said to be freed (thrown off). Cf. Catull. 31. 7, *O quid solutis est beatius curis?* Cf. Epode 9. 38.

13. **portentum**: the wolf, mock heroically, τέρας. Cf. 1. 33. 7–8 for Apulian wolves.

14. **Daunias**: (from *Daunus* (3. 30. 11; 4. 14. 26)), a part of Apulia, Horace's native province, to which he loves to attribute all the old Italian virtues.

15. **Iubae tellus**: Mauritania. The elder Juba was defeated at Thapsus; the younger, his son, was made king of Mauritania by Augustus, B.C. 25, by which some date the ode.

16. **arida nutrix**: a slight oxymoron. Cf. Homer's μητέρα θηρῶν.

17–23. For this geographical antithesis, cf. 3. 3. 55; 3. 24. 37.

17. **pigris**: *dull, barren* from cold. Cf. *iners* (2. 9. 5; 4. 7. 12); Lucret. 5. 746, *bruma nives affert pigrumque rigorem.*

18. **recreatur**: cf. 3. 20. 13; Catull. 62. 41, *quem mulcent aurae.*

19. **quod**: i.e. *in eo quod.* — **latus mundi**: cf. 3. 24. 38; Sir John Mandeville's 'West syde of the world'; Milton's 'back side

of the world'; Keats' 'heave his broad shoulder o'er the edge of the world.'

19–20. **malus Iuppiter**: an *unkind Jove* = *sullen sky*. Cf. 1. 1. 25.

20. **urget**: *lowers, oppresses, broods.* πιεζόμενα (Hdt. 1. 142).

21. Vergil's *plaga solis iniqui* (Aen. 7. 227).

22. **domibus**: to the abodes of men.

23. **dulce**: cf. on *perfidum ridens* (3. 26. 67). Cf. ἁπαλὸν γελάσαι (Odyss. 14. 465), and Sappho's ἄδυ φωνείσας, already imitated by Catull. 51. 5. Roscommon's conceited rendering of these untranslatable lines is a curiosity: 'All cold but in her breast I will despise, | And dare all heat but that in Caelia's eyes.'

ODE XXIII.

Cf. Dobson's roundel: 'You shun me, Chloe, wild and shy, | As some stray fawn that seeks its mother.' For difference between ancient and modern feeling, cf. Landor's exquisite 'Gracefully shy is yon Gazelle.' For the comparison of the girl to a fawn, cf. Anacreon, fr. 51.

Spenser, F. Q. 3. 7. 1: 'Like as an hind forth singled from the herd, | That hath escapèd from a ravenous beast, | Yet flies away of her own feet afeard; | And every leaf, that shaketh with the least | Murmur of wind, her terror hath increased.'

Poor translation by Hamilton, Johnson's Poets, 15. 635.

1. **vitas**: many Mss. read *vitat*, probably because of *tremit* below.

2. **pavidam**: cf. 1. 2. 11.

3. **non sine**: for this favorite Horatian litotes, cf. 1. 25. 16; 3. 4. 20; 3. 6. 29; 3. 7. 7; 3. 13. 2; 3. 26. 2; 3. 29. 38; 4. 1. 24; 4. 13. 27.

4. **siluae**: trisyllabic. Epode 13. 2.

5–6. **veris . . . adventus**: so the Mss. To this bold and beautiful expression it has been objected that at the coming of spring the trees have no leaves (but cf. *umbrosis*, 1. 4. 10) and the does no fawns, and many editors print, after Bentley, *vepris* . . .

ad ventum, which is ingenious and smoothly parallel with *rubum dimovere* below. Cf. Rossetti, Love's Nocturne, 'Where in groves the gracile spring | Trembles'; Swinburne, Atalanta, 'When the hounds of spring are on winter's traces | The mother of months in meadow or plain, | Fills the shadows and windy places, | With *lisp of leaves* and ripple of rain.' For *adventus*, cf. Milton's 'Far off his coming shone.'

6. **virides**: cf. Verg. Ec. 2. 9, *Nunc virides etiam occultant spineta lacertos.* Cf. *χλωρο-σαῦρα.*

9. **atqui**: 3. 5. 49; 3. 7. 9; Epode 5. 67. — **non ego te**: 1. 18. 11; 4. 9. 30. — **aspera**: cf. 1. 37. 26; 3. 2. 10.

10. **Gaetulus**: 3. 20. 2. — **frangere**: epexegetic, to crush with teeth. Il. 11. 113–14.

12. **tempestiva**: with *viro.* Cf. 3. 19. 27; 4. 1. 9; Verg. Aen. 7. 53, *Iam matura viro plenis iam nubilis annis.* — **sequi**: with *matrem.* Cf. Eugene Field's amusing 'Chaucerian paraphrase,' 'Your moder ben well enow so farre she goeth, | But that ben not farre enow, God knoweth.' Cf. also his 'But, Chloe, you're no infant thing | That should esteem a man an ogre: | Let go your mother's apron-string | And pin your faith upon a toga.' But we must not forget in our amusement that free-and-easy English misrepresents Horace's exquisite ease quite as grossly as the pseudo-classic eighteenth century pedantry which tempts us less.

ODE XXIV.

A poetic 'consolation.' Cf. on 2. 9. *Consolatur Vergilium impatienter amici sui mortem lugentem* (pseudo-Acron). For (Quintilius) Varus, cf. 1. 18. The date is given, by entry in Jerome's (Eusebius') Chronicon, B.C. 24. *Quintilius Cremonensis Vergilii et Horatii familiaris moritur.*

The sentiment is that of Malherbe's Consolation A Monsieur du Périer: 'La Mort a des rigueurs à nulle autre pareilles; | On a beau la prier, | La cruelle qu'elle est se bouche les oreilles, | Et nous laisse crier. . . . De murmurer contre elle, et perdre patience, | Il est mal à propos; | Vouloir ce que Dieu veut, est la seule science | Qui nous met en repos.' Cf. Arnold, Scholar-

Gipsy, 'and try to bear; | With close-lipp'd patience for our only friend.' Vergil himself wrote, *superanda omnis fortuna ferendo est* (Aen. 5. 710), and, according to Donatus (Life of Vergil, chap. 18), praised patience as the chief virtue of our mortal state: *solitus erat dicere: nullam virtutem commodiorem homini esse patientia; ac nullam adeo asperam esse fortunam quam prudenter patiendo vir fortis non vincat.* Cf. Sellar, p. 189; Lang, Letters to Dead Authors, Horace, *init.*

The Ode has been a favorite with poets. Cf., however, the petulant criticism which Landor puts in the mouth of Boccaccio (Pentameron): 'What man immersed in grief cares a quattrino about Melpomene, or her father's fairing of an artificial cuckoo and a gilt guitar? What man on such an occasion is at leisure to amuse himself with the little plaster images of Pudor and Fides, of Justitia and Veritas, or disposed to make a comparison of Virgil and Orpheus?'

There is a translation by Hamilton, Johnson's Poets, 15. 637.

1. **quis**, etc.: cf. Swinburne, Erechth. 757, 'Who shall put a bridle in the mourner's lips to chasten them, | Or seal up the fountains of his tears for shame'; Tenn. In Mem., 'Let grief be her own mistress still.' For **modus**, cf. 1. 16. 2, 1. 36. 11, 3. 15. 2; with **pudor**, Martial, 8. 64. 15, *sit tandem pudor et modus rapinis.*

2. **cari capitis**: Shelley, Adonais, 'Oh weep for Adonais, though our tears | Thaw not the frost which binds so dear a head!' This use of *caput* is warm with feeling, whether of love or hate. Cf. Epode 5. 74; Verg. Aen. 4. 354; Martial, 9. 68. 2; Jebb on Soph. Antig. 1; Il. 18. 114; Od. 1. 343, τοίην γὰρ κεφαλὴν ποθέω. — **praecipe**: *teach*, *begin*, *start.*

3. **Melpomene**: strictly the muse of tragedy; but see 1. 12. 2. n. Cf. 3. 30. 16; 4. 3. 1; George Peele, Aenone's (*sic*) Complaint, 'Melpomene, the muse of tragic songs, | With mournful tunes in stole of dismal hue, | Assist a silly nymph to wail her woe'; Keats, Isabella, 56, 'Moan hither all ye syllables of woe | From the deep throat of sad Melpomene'; Tenn. In Mem., 'And my Melpomene replies.' — **liquidam**: Lucret. 2. 145, *volucres . . . liquidis loca vocibus opplent;* Ov. Am. 1. 13. 8; Tenn. Geraint and Enid, 'the liquid note beloved of men' (= the nightingale). —

pater: both father of the muses (Hes. Theog. 52) and All-father (1. 2. 2).

5. **ergo**: a conclusion forced upon the reluctant heart. Cf. G. L. 502. n. 1; Sat. 2. 5. 101, *ergo nunc Dama sodalis nusquam est;* Ov. Trist. 3. 2. 1, *Ergo erat in fatis Scythiam quoque visere nostris.* Differently used, 2. 7. 17. Many critics think the poem ought to have begun here, which would meet most of Landor's strictures. — **perpetuus sopor**: Catull. 5. 5, *Nobis cum semel occidit brevis lux,* | *nox est perpetua una dormienda;* Moschus, 3. 111, ἀτέρμονα νήγρετον ὕπνον; Arnold, Thyrsis, 'For there thine earth-forgetting eyelids keep | The morningless and unawakening sleep'; Job 14. 12, 'till the heavens be no more, they shall not awake, nor be raised out of their sleep'; Shelley, Adonais, 8, 'He will awake no more, Oh never more!'

6. **urget**: *lie heavy on*, weigh down (his eyelids). Cf. 4. 9. 27; *premet*, 1. 4. 16; Verg. Aen. 10. 745, *dura quies oculos et ferreus urget* | *somnus*, etc.; Lucret. 3. 893, *urgerive superne obtritum pondere terrae.* — **cui**: *his* peer. The emphasis of the introductory relative italicizes the English demonstrative that must take its place. — **Pudor**: Αἰδώς. The Greek and Roman religion made these capitalized abstractions more real to the ancients than they can be to us, disgusted with their rhetorical use in eighteenth century poetry. Cf. C. S. 57. Cf. Preller-Jordan, 1. 250, for *Fides;* Gaston Boissier, Relig. Rom. 1. 8. — **soror**: so Pind. O. 13. 6.

7. **nuda Veritas**: Ov. Amor. 1. 3. 14, has *nuda simplicitas.* Shaks. 'naked truth' (Hen. VI. 2. 4); L. L. L. 5. 2; Chapman, All Fools, 4. 1, 'Time will strip truth into her nakedness.'

8. **inveniet**: for sing. verb with pl. subject, cf. 1. 2. 38; 1. 3. 3; 1. 4. 16; 1. 6. 10; 1. 35. 21, etc. — **parem**: 'For Lycidas is dead, dead ere his prime, | Young Lycidas, and hath not left his peer.' Verg. Aen. 6. 878, of Marcellus, *Heu pietas, heu prisca fides*, etc.

9. **multis . . . flebilis**: cf. 4. 2. 21; G. L. 355 n.; H. 391. I.; cf. Solon's wish, fr. 19.

11. **frustra pius**: cf. 2. 14. 2. n.; Ovid's *vive pius moriere pius;* Verg. Aen. 2. 428, *dis aliter visum;* 11. 157; Tenn. In Mem. 6, 'O mother, praying God will save | Thy sailor, — while thy head is bow'd | His heavy-shotted hammock shroud | Drops in his vast and wandering grave.' See Lang's comment: 'Ah, not *frustra pius*

was Vergil, as you say, Horace, in your melancholy song. In him, we fancy, there was a happier mood than your melancholy patience.' — **non ita creditum**: not thus (i.e. to this sad end) commended (in thy prayers) to their keeping. Cf. 1. 3. 5; 1. 36. 3; *custodes Numidae deos.* It has been taken, 'not lent to thee on such terms' that thou couldst rightfully demand him when withdrawn. That is rather a Christian thought. Yet cf. Cic. Tusc. 1. 93; Sen. Dial. 11. 10. 4.

13–15. **quod si . . . non**: modern editors mostly read, with a majority of the Mss., *quid si . . . num*, with interrogation point after *gregi* (18). But the conclusion *durum*, etc., follows less aptly so; and the long trailing question spoils the rhythmic effect, and is not justified by the example of 2. 12. 21, nor by Pindar's swift, splendid rhetorical questions. O. 13. 18; Pyth. 4. 70; Isth. 4. 39.

13. **blandius**: 3. 11. 15. n.; 4. 1. 8. — **Orpheo**: cf. 1. 12. 7. n. For his descent into Hades in quest of Eurydice, cf. further Eurip. Alcest. 357; Ov. Met. 10. 1–77; Verg. G. 4. 453–527, Aen. 6. 119; Milton, Il Penseroso, 'Or bid the soul of Orpheus sing | Such notes as warbled to the string, | Drew iron tears down Pluto's cheek, | And made Hell grant what love did seek'; L'Allegro *sub finem;* Spenser, Vergil's Gnat, 55; Ruins of Time, 392; Arnold, Thyrsis, 'And flute his friend like Orpheus from the dead'; Pope, Ode on St. Cecilia's Day.

14. **moderere**: so 4. 3. 18, *temperas.* Milton, P. L. 7, 'All sounds on fret by string or golden wire, | *Temper'd* soft tunings.'

15. **vanae . . . imagini**: *hollow wraith, empty shade.* Verg. Aen. 6. 293, *tenues sine corpore vitas . . . volitare cava sub imagine formae.* Wordsworth, Laodamia, 'But unsubstantial form eludes her grasp,' etc. Homer's νεκύων εἴδωλα καμόντων; Verg. Aen. 2. 785–95. — **sanguis**: the blood is the life. Cf. the revival of the dead by draughts of blood (Odyss. 11. 98).

16–18. **virga . . . gregi**: cf. 1. 10. 18. n.

16. **semel**: 4. 7. 21, *once for all*, irrevocably. ἕνα χρόνον (Il. 15. 511); ἅπαξ (Odyss. 12. 350); Aesch. Ag. 1019; Eumen. 648; εἰς ἅπαξ (Prom. 750); Tenn. Two Voices, '"This is more vile," he made reply, | "To breathe and loathe, to live and sigh, | Than *once* from dread of pain to die"'; Verg. Aen. 11. 418.

17. **non lenis**: with inf. as *lenis*, C. S. 14; *non leni* occurs 2. 19. 15. — **precibus**: perhaps abl. cause. But cf. Propert. 5. 11. 2, *panditur ad nullas ianua nigra preces.* For **recludere** in literal sense with dat. of person, cf. 2. 18. 33; 3. 2. 21. Valer. Flaccus, 4. 231, has *reclusaque ianua leti* of the gate opened to admit the dead. The gates and gate-keeper of Hades and of death are commonplaces. Cf. 3. 11. 16. n.; Il. 8. 367.

18. **nigro**: death and all that suggests death is *niger* or *ater*. Cf. 4. 2. 24; 4. 12. 26. — **compulerit**: cf. *coercet* (1. 10. 18); *cogimur* (2. 3. 25); *egerit Orco* (Sat. 2. 5. 49); Ἀΐδης ἀγησίλαος (Aesch. fr. 406).

19. **patientia**, etc.: 'but patience lighteneth what heaven forbids us to undo' (Lang). Cf. Otto, p. 134; Archil. fr. 9. 5.

20. **nefas**: 1. 11. 1.

ODE XXV.

The old age of the courtesan. Cf. 3. 15; 4. 13; Ov. A. A. 3. 69.

1. **iunctas . . . fenestras**: the closed (by a bar, *sera*) wooden shutters of the window — opening on the second floor.

2. **iactibus**: more appropriate than *ictibus* for stones thrown against upper windows. — **protervi**: cf. 2. 5. 15.

3. **amat**: cf. Verg. Aen. 5. 163, *litus ama.*

5. **multum**: by caesura is separated from *facilis*, and so, perhaps, is better taken with *movebat.*

7–8. The words of the serenade, or rather παρακλαυσίθυρον. Cf. 3. 10. and Anth. Pal. 5. 23. **tuo**: thy *slave*, thy *lover.*

9. **invicem**: *now in your turn.* — **arrogantes**: *the pride, the disdain of.* Cf. on 2. 4. 10.

10. **levis**: lightly esteemed, i.e. *despised.* The lonely alley, the howling winds, the moonless night, heighten the sense of desolation.

11. **Thracio**: Epode 13. 3. — **bacchante**: cf. 3. 3. 55, and Sargent, 'A life on the ocean wave! | A home on the rolling deep, | Where the scattered waters rave, | And the winds their revels keep.' — **magis**: i.e. ever louder and louder. — **sub**: cf. on 1. 8. 14. — **interlunia**: the time of the new moon was proverbially

windy. For meter, cf. 1. 2. 19. For word, cf. Milton's 'hid in her vacant interlunar cave.'

14–15. Cf. Verg. G. 3. 266.—**iecur**: the seat of passion. Cf. 4. 1. 12.

15–20. Her plaint is that youth prefers youth to age.

17. **pubes**: cf. 2. 8. 17. — **virenti**: 1. 9. 17, the green (blooming) leaf is the symbol of youth, as the sere and yellow leaf of age. Archil. fr. 100; Aeschyl. Ag. 79.

18. **pulla** serves to contrast the darker and lighter green. Cf. Tenn., 'That like a purple beech among the greens | Looks out of place.' The myrtle is *viridis*, 1. 4. 9.

19. **aridas**: 4. 13. 9. — **sodali**: cf. 3. 18. 6; cf. *comes*, 1. 28. 21; 4. 12. 1. Eurus was a winter wind (Verg. G. 2. 339). The Mss. read Hebro. But why the dry leaves shall be consigned to the Hebrus is not clear. Cf. Shelley, Ode to West Wind, 1.

ODE XXVI.

Dear to the Muses, I give my cares to the winds, and 'what the Mede intends and what the Dacian.' Help me, sweet nymph of Pimplea, to twine a fresh chaplet of song for my Lamia.

Tiridates (5) was king of Parthia in place of Phraates, expelled for tyranny. Phraates sought aid of the Scythians to recover his throne, and Tiridates fled to Augustus in Syria (B.C. 30), according to Dio. 51. 18; in Spain (B.C. 25), according to Justin, 42. 5. 5. The usually accepted date for the ode is B.C. 30–29. Phraates' restoration is referred to in 2. 2. 17, and there is an allusion to the dissensions of the 'Medes' in 3. 8. 19, in the ode written on the (first ?) anniversary of Horace's escape from the falling tree (2. 13; 3. 4. 27). Those who adopt the later date reconcile Dio. and Justin by the hypothesis that Tiridates merely appealed to Augustus for aid in Syria (B.C. 30), and took refuge with him in person in Spain (B.C. 25). For Aelius Lamia, cf. on 3. 17. The poem has been thought Horace's first attempt in the Alcaic measure; cf. *novis* (10) and the metrical awkwardness of 7 and 11.

1. **musis amicus**: cf. 2. 6. 18; 3. 4. 25; Verg. Aen. 9. 774, *amicum Crethea musis;* Hes. Theog. 96; Theocr. 1. 141. — **tristitiam**: 1. 7. 18.

2. **protervis**: Epode 16. 22; Verg. Aen. 1. 536, *procacibus austris;* Lucret. 6. 111, *petulantibus auris;* 1. 14. 16, *ludibrium ventis;* Shakspeare's 'the air, a chartered libertine.' — **Creticum**: individualizing; cf. on 1. 16. 4. But the Cretan sea was stormy. (Soph. Trach. 117.)

3. **portare**: epexegetic inf. For thought, cf. Epode 11. 16; Homer, Odyss. 8. 408; Eurip. Troad. 419; Theoc. 22. 167; Apoll. Rhod. 1. 1334; Otto, Sprichwörter der Römer, p. 364; Catull. 30. 10; Anacreontea, 41. 13, τὸ δ' ἄχος πέφευγε μιχθὲν | ἀνεμοτρόφῳ θυέλλῃ; *ibid.* 39. 7; 2. 8. Cf. also Heine, 'Ich wollt', meine Schmerzen ergössen | Sich all' in ein einziges wort, | Das gäb' ich den lustigen Winden, | Die trügen es lustig fort.' — **quis**: nom. parallel with *quid* (5) rather than dat.; a form not used in odes. Cf. Epode 11. 9.

4. **rex**: of the Scythians perhaps, or possibly Phraates himself, or, if the reference is not mainly to the fears of Tiridates, the king of the Dacians. Cf. on 3. 8. 18. — **gelidae . . . orae**: cf. Lucan, 5. 55.

5–6. **unice . . . securus**: quite (solely) unconcerned, *se-curus.* Cf. Ronsard, 'Celuy n'a soucy quel roy | Tyrannise sous sa loy | Ou la Perse ou la Syrie.'

6. **fontibus integris**: ἀκηράτοις, cf. Eurip. Hippol. 73, Lucret. 1. 927; Verg. G. 2. 175; Sellar, p. 147.

7. **necte**: So in Greek πλέκω and ὑφαίνω (Pind. O. 6. 86; Nem. 4. 44, fr. 179). Shelley, Alastor, 'woven hymns.' — **flores**: sc. Μουσέων ἄνθεα.

9. **Pimplei**: cf. Lexicon, s.v.

9–10. **mei . . . honores**: *of my bestowing.* Cf. Lucan, 9. 983, *quantum Smyrnaei durabunt vatis honores.* So τιμαῖς (Pind. Nem. 9. 10).

10. **novis**: For Horace's claim to originality, cf. on 3. 30. 13 and Epist. 1. 19. 21. But he strikes the new chords *Lesbio plectro*, and his boast is that he 'tuned the Ausonian lyre | To sweeter sounds and tempered Pindar's fire: | Pleased with Alcaeus' manly rage to infuse | The softer spirit of the Sapphic Muse' (Pope).

11. **Lesbio**: cf. 1. 1. 34. — **sacrare**: consecrate. So Stat. Silv. 4. 7. 7. Cf. 4. 9. 25, *vate sacro.* — **plectro**: see Lex.

ODE XXVII.

Far be the barbarous Thracian dissonance and the Persian dirk from our sober revels. And if I am to crush a cup with you, the brother of pretty Opuntian Megilla must reveal to us the lady of his secret thoughts. Surely he need not blush to name her. — Ah, poor fellow! with what a Charybdis were you struggling! No Thessalian witch will deliver you from that monster.

A verse exercise. The details are Greek, except *Falerni* (10). Cf. Anacreon, fr. 63.

1. **Natis**. born for, made for, *meant for*. Cf. A. P. 82, *natum rebus agendis.* — **scyphis**: abl. of weapon. Cf. Lucian, Symp. 14 and 44.

2. **Thracum**: cf. on 1. 18. 9. — **tollite**: *away with.* Cf. 2. 5. 9.

3. **morem**. in bad sense. Cf. Livy, 34. 2. 9, *qui hic mos obsidendi vias.* — **verecundum**: proleptic. Bacchus is in himself *inverecundus deus.* Cf. Epode 11. 13. But the idea of the god and the use of his gifts blends. Cf. 1. 18. 7; and, for whole passage, 3. 8. 15.

4. **prohibete**: so, with seeming reversal of natural syntax, *corpus prohibere cheragra* (Epist. 1. 1. 31).

5. **vino**: dat. Horace said 'different to.' Cf. 2. 2. 18; 4. 9. 29. — **acinaces**: has a distinguished foreign sound. Cf. Lex.

6. **immane quantum**: cf. *mirum quantum*, ἀμήχανον ὅσον, and Milton's 'incredible how swift.'

8. **cubito . . . presso**: with left arm pressed into cushion of couch by weight of body. In Petron. Sat. 27, *hic est apud quem cubitum ponetis* means 'this is your entertainer.'

9. **severi**: δριμέος; they were drinking dry, not sweet, Falernian. Cf. Athen. 1. 26. c. *Strong* as contrasted with the *innocentis Lesbii* of 1. 17. 21. Cf. Catull. 27. 2, *calices amariores.*

10. **dicat**: challenges to name a toast were common at banquets. Cf. Theoc. 14. 18; Martial, 1. 71.

10–11. the details individualize. Cf. on 3. 9. 14; 2. 4. 2; 2. 5. 20; 3. 12. 6; 3. 9. 9.

11–12. **beatus . . . pereat**: the poets abuse oxymoron in describing what Thomson calls 'the charming agonies of love.' Cf.

Romeo and Juliet, 1. 1, 'O heavy lightness, serious vanity,' etc. *pereat* is technical in the lover's dialect. Cf. Catull. 45. 5; Propert. 1. 4. 12. *Volnere*, *sagitta*, *ignibus* (15) are all worn-out metaphors of love. Cf. Lucret. 1. 34; Verg. Aen. 4. 2; Eurip. Medea, 530. 632; Odes 3. 7. 11. n.; 2. 8. 15.

13. **mercede**: i.e. condition. — **cessat voluntas**? *he won't?* his will pauses, halts, flags. For force of *cesso*, cf. Verg. Aen. 6. 52, *cessas in vota precesque;* Odes 3. 27. 58; 3. 28. 8; Marvell, Ode on Cromwell, 'So restless Cromwell could not cease | In the inglorious arts of peace.'

14. **Venus**: cf. on 1. 33. 13.

15. **erubescendis**: cf. 2. 4. 20, *pudenda.*

16. **ingenuo**: banteringly; she is no servant maid like the *flava Phyllis* of 2. 4.

17. **peccas**: technical. Cf. on 3. 7. 19. — **quidquid habes**: cf. Catull. 6. 15, *quare quidquid habes boni malique | dic nobis.*

18. **depone**: in Sat. 2. 6. 46, Horace modestly says that his great friend Maecenas confides to him only those secrets, *quae rimosa bene deponuntur in aure.* — **a miser**: after a pause in which the name is told.

19. **laborabas**: all the while, though we knew it not; the effect of ἄρα of surprised recognition with impf. in Greek. — **Charybdi**: the comparison of a ruthless coquette to a gulf, abyss, or whirlpool was as familiar to the Athens of the new comedy as it is to modern Paris. Cf. *Anaxilas apud Athen.* 13. 558 A.

20. **flamma**: dangerously like the images to which Quintilian objects that begin with a storm and wind up with a conflagration.

21. **Thessalis**: Thessaly was the land of brewed enchantments. Cf. Propert. 1. 5. 6, *et bibere e tota toxica Thessalia*; Epode 5. 45.

22. **venenis**: potions, philters, not necessarily poisons. So φάρμακα in Greek.

23. **triformi**: Il. 6. 181; Lucret. 5. 902, *prima leo, postrema draco, media ipsa, Chimaera.*

23–24. Bellerophon mounted on the winged steed Pegasus slew the Chimaera (Pind. O. 13. 90), but from the toils of this Chimaera of a flirt even Pegasus could not free you.

24. **Chimaera**: with both *illigatum* and *expediet.* For Pegasus, cf. 4. 11. 28. n.

ODE XXVIII.

Apparently the dramatic monologue of the ghost of one who has been shipwrecked near the tomb of the philosopher Archytas on the shore near Venusia. In lines 1–6 the shade of Archytas is directly apostrophized in the manner of the Greek sepulchral epigram. Lines 6–20 moralize on the universality of death. In lines 20–36 very loosely, if at all, connected with the preceding, a ghost that met shipwreck in the Illyrian waves implores with mingled entreaties and imprecations a passing sailor to give it the formal rites of burial — three handfuls of earth. Attempts have been made to interpret the poem as a dialogue with change of speaker at 17 or 21. Cf. Sellar, p. 182.

Archytas of Tarentum, the Pythagorean philosopher and mathematician, was a contemporary of Plato. Cf. Cic. Cato M. 12–41.

1. **arenae**: cf. Catull. 7. 3; Otto, p. 159; Pind. O. 2. 108; the comic word ψαμμακόσια; Milton, 'unnumbered as the sands | Of Barca or Cyrene's torrid soil.' Archimedes wrote a treatise entitled ψαμμίτης.

2. **mensorem** (terrae): γεωμέτρης. — **cohibent**: cf. 2. 20. 8; 3. 4. 80; 4. 6. 34.

3. **pulveris exigui**: Verg. G. 4. 87, in exquisite symbolism. So Lucan of Pompey, Pharsal. 8. 867, *pulveris exigui sparget non longa vetustas | congeriem.* It is the familiar contrast between the full-blown pride of living man and the 'two handfuls of white dust shut in an urn of brass.' Those who make Archytas himself the unburied speaker (22–23; 35–36) render *the boon of a little dust (withheld)*. — **Matinum**: cf. 4. 2. 27; Epode 16. 27, *Matina cacumina;* glossed variously by Porphyrio as *mons Apuliae* and *mons Calabriae.* Whether or how the tomb of Archytas was there does not appear.

4. **munera**: Lex. II. B. 2.

4–5. **nec . . . prodest . . . temptasse**: cf. Milton's 'nor aught availed him now | To have built in heaven high towers.' *Temptasse* suggests the audacity of the attempt. Cf. 3. 4. 31; 1. 11. 3; Verg. Eclog. 4. 32, *temptare Thetim ratibus*; cf. also Lucretius of Epicurus, 1. 73, *atque omnem immensum peragravit mente animoque.* Whence

Swinburne, 'Past the wall unsurmounted that bars out our vision with iron and fire | He has sent forth his soul for the stars to comply with and suns to conspire.' Cf. Plato, Theætet. 173. e.

6. **morituro**: with *tibi*, *since thou wast doomed to die*, despite thy immortal thoughts. Cf. on 2. 3. 4.

7. **Pelopis genitor**, cf. 2. 13. 37. In Ov. Met. 6. 172, Pelops says, *mihi Tantalus auctor | cui licuit soli superorum tangere mensas.* Cf. Pind. O. 1. 55; Od. 11. 587; Goethe, Iph. 4. 5.

8. **Tithonus**: was translated to the skies, removed to the airs, by Aurora who loved him. Cf. on 2. 16. 30; Eurip. Tro. 855.

9. **Minos**: Διὸς μεγάλου ὀαριστής; Odyss. 19. 179. Cf. Plato's Minos.

10–14. The son of Panthous (Euphorbus, Il. 16. 808) had to die a second time, although in his reincarnation as Pythagoras he, to prove his metempsychosis, entered the temple of Hera in Argos and took down the shield which he wore in his first sojourn on earth as Euphorbus. Cf. Ov. Met. 15. 160. ff; Max. Tyr. 16. 2.

10. **Orco**: cf. Verg. Aen. 2. 398, *multos Danaum dimittimus Orco.*

13. **concesserat**: i.e. he had yielded only the body, not the soul, to death. — **atrae**: cf. on 2. 3. 16.

14. **iudice te**: Pythagoras would be no mean authority (litotes) to a Pythagorean. Cf. Verg. Aen. 11. 339, *non futilis auctor;* Livy, 30. 45, *haud . . . spernendus auctor.*

15. **una**: Simon. fr. 38 (52), πάντα γὰρ μίαν ἱκνεῖται δασπλῆτα Χάρυβδιν. 'All that we are or know is darkly driven | Towards *one* gulf' (Shelley, Revolt of Is. 9. 35).

16. **calcanda . . . via**: 2. 17. 12, *iter*, 'the way to dusty death.' Cf. Propert. 4. 17. 22, *est mala sed cunctis ista terenda via est.* — **semel**: 1. 24. 16. n.

17. **spectacula**: cf. on 1. 2. 37. — **torvo**: 'he smiles a smile more dreadful | Than his own dreadful frown,' etc.

18. **exitiost**: G. L. 356; A. and G. 233. a. — **avidum**: cf. 3. 29. 61, but here for lives, not wealth; cf. 2. 18. 30.

19. **mixta**: as in Verg. Aen. 6. 306–308.

20. **saeva**: *imperiosa* (Sat. 2. 5. 110), ἐπαινή. — **Proserpina**: cf. on Verg. Aen. 4. 698; Eurip. Alcest. 74. For quant. 2. 13. 21. n. — **fugit**: aoristic (cf. 3. 2. 32), *shuns, neglects.* But it is probably

a reversal of the normal mode of expression (*Proserpinam fugit*), such as Jebb, J. H. S. 3. 168, notes in Pindar, O. 1. 53, etc.

21. Orion was a proverbially stormy sign. Cf. 3. 27. 18; Epode 10. 10; 15. 7; Milton, 'When with fierce winds Orion armed | Hath vexed the red seacoast'; Apoll. Rhod. 1. 1202, εὖτε μάλιστα | Χειμερίη ὀλοοῖο δύσις πέλει Ὠρίωνος; Anth. Pal. 7. 273; Hes. Op. 619; Verg. Aen. 4. 52. — **comes**: 4. 12. 1.

23. **vagae**: wind-blown. — **malignus**: cf. on *benignius*, 1. 9. 6.

24. Note the rare and harsh hiatus.

25. **sic**: i.e. if you grant my prayer. Cf. on 1. 3. 1.

25–27. May the threats of the east wind spend themselves on the forests of Venusia while thou remainest safe. — **plēctantur**: *be lashed, mulcted.*

28. **unde potest**: sc. *defluere*, parenthetic. For *unde*, cf. on 1. 12. 17.

29. **custode**: πολιοῦχος. Taras, son of Neptune, was the eponymous founder of Tarentum.

30. **neglegis**: *dost thou count it a light thing?* Cf. Catull. 30. 5. The sailor seems to be about to refuse.

31. **te**: acc. with **committere** rather than abl. with **natis**. *neglegis committere* would probably mean *neglect to commit.* — **fraudem**: wrong. Cf. Odyss. 11. 72 sqq. — **fors et**: seems to be a phraseological equivalent of *fortasse* with a tone of confidence. 'It may be too.' Editors cite Verg. Aen. 2. 139; 11. 50.

32. *due punishment and stern requital.* — **debita iura** has also been interpreted 'rites and justments of the dead' (sc. withheld).

33. **precibus**: i.e. the denial of my prayers. — **inultis**: cf. 1. 2. 51. — **linquar**: left (in the lurch); cf. Sat. 1. 9. 74.

36. **ter**: the consecrated number. Verg. Aen. 6. 229. 506; Soph. Antig. 431.

ODE XXIX.

Iccius the scholar s'en va-t-en guerre to spoil the treasures of Araby the blest, and win a fair barbarian for his bride. Streams may run uphill when Iccius sells his library for a coat of mail.

Cf. Epp. 1. 12, a complimentary letter written about five years later to Iccius as steward of Agrippa's Sicilian estates. The expe-

dition referred to is the unsuccessful campaign of Aelius Gallus in the year 25 B.C. Cf. Strabo. 16. 22; Augustus, Mon. Ancyr. 5. 13, *In Arabiam usque in fines Sabaeorum processit exercitus ad Oppidum Mariba;* Plin. N. H. 6. 160.

For bantering tone, cf. Cicero's playful letters to his friend Trebatius, who went to seek his fortune in the camp of Caesar.

1. **beatis**: for transferred epithet, cf. 'perfumes of price | Robb'd from the happy shrubs of Araby' (William Browne, Book 2. Song 3). — **nunc**: *i.e.* after a life of study. The position italicizes in Latin. Cf. Arnold, Obermann Once More: 'And from the world, with heart opprest, | Choosest thou *now* to turn?' — **Arabum**: Arabia is alluded to as a sort of California by the Augustan poets. Cf. 2. 12. 24; 3. 24. 1; Ep. 1. 7. 36; Propert. 1. 14. 19; 3. 1. 15, *India quin Auguste, tuo dat colla triumpho* | *et domus intactae te tremit Arabiae.* Cf. also, 'the gold of Arabia' (Ps. 72. 15); Otto, p. 33, 34.

2. **gazis**: oriental coloring. — **acrem militiam**: 3. 2. 2.

3. **non ante**: 4. 14. 41. — **Sabaeae**: Sheba. Cf. 1 Kings 10. 1, and Milton's 'Sabaean odors from the spicy shore | Of Araby the blest.'

4. **Medo**: Iccius will subdue the entire Orient. Cf. 1. 9, *Sericas.* — **horribili**: cf. Cat. 11. 11, *horribiles Britannos.* The tone is that of Falstaff to Prince Hal, Hen. IV. 1. 1. 2. 4, 'Could the world pick thee out three such enemies again . . . Art thou not horribly afraid? doth not thy blood thrill at it?'

5. **catenas**: cf. the anecdotes of armies so confident of victory that they took more chains than arms into battle (Flor. 3. 7).

6. Avoid the ambiguity of a recent English version, 'What savage maiden having slain her lover?'

7. **ex aula**: *Aulicus, regius, page.* Cf. Livy, 45. 6. — **capillis**: cf. Fitzgerald cited at 1. 38. 6, and Tenn. 'long-hair'd page.'

8. **ad cyathum**: as cup-bearer to dip the wine from the *cratera.* Cf. Sueton. Caes. 49; Juv. Sat. 5. 56, *flos Asiae ante ipsum;* 13. 43, *nec puer Iliacus, formosa nec Herculis uxor* | *ad cyathos;* Jebb on Soph. Philoct. 197; Daniel, 1. 3.

9. **doctus**: Persian youth were taught *τρία μοῦνα, ἱππεύειν, τοξεύειν καὶ ἀληθίζεσθαι* (Hdt. 1. 136). Cf. Strabo. 15. 3. 18. —

tendere: strictly applicable to the bow. Cf. Verg. Aen. 9. 606, *spicula tendere cornu*; 5. 507. — **Sericas**: cf. 1. 12. 56. n.

10–12. Proverbial expression for reversal of order of nature. Cf. Eurip. Med. 410, ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί; Suppl. 520; Cic. ad Att. 15. 4. 1; Propert. 3. 7. 33; 4. 18. 6; Verg. Aen. 11. 405; Ov. Trist. 1. 8. 1; Her. 5. 27, *cum Paris Oenone poterit spirare relicta, | Ad fontem Xanthi versa recurret aqua;* ex Pont. 4. 5. 43; 4. 6. 45; Claudian. Eutrop. 1. 353; in Rufin. 1. 159; *infra.* Ep. 16. 28; Otto, p. 139; Scott, Lay of Last Minstrel, 1. 18, 'Your mountains shall bend and your streams ascend | Ere Margaret be our foeman's bride'; Tenn., 'Against its fountain upward runs | The current of my days.'

11. **pronos**: by nature. Cf. 3. 27. 18; 4. 6. 39; Shelley, Witch of Atlas, 41, 'and ever down the prone vale . . . the pinnace went'; Manil. 4. 415, *et pronis fugientia flumina ripis;* Verg. G. 1. 203.

12. **montibus**: dat. whither, or possibly abl. abs.

13. **coemptos**: 2. 3. 17. — **nobilis**: preferably with *Panaeti.*

14. **Panaetius**, a Stoic philosopher of Rhodes, friend of the younger Scipio, and author of a treatise περὶ τοῦ καθήκοντος, followed by Cicero in his *De Officiis.* — **Socraticam domum**: the writings of Plato, Xenophon, and the other Socratics. Cf. *Peripateticorum familia* (Cic. de Divin. 2. 1); Hor. Epist. 1. 1. 13, *quo me duce quo lare tuter;* Sen. Ep. 29; Julian. p. 259 B, καὶ τὸ Σωκράτους δωμάτιον; cf. Milt. P. R. 4, 'Socrates . . . from whose mouth issued forth | Mellifluous streams that water'd all the schools,' etc.

15. **mutare**: cf. 1. 16. 26. n. — **Hiberis**: cf. Shak. Othello, 5. 2, 'It is a sword of Spain, the ice-brook's temper.'

16. **pollicitus**: cf. 1. 15. 32. — **tendis**: cf. Epp. 1. 19. 16, *tenditque disértus haberi.*

ODE XXX.

Come, Queen of Love, with thy joyous train, abandon Cyprus and betake thee to the dainty shrine whither Glycera woos thee.

A so-called κλητικὸς ὕμνος. Cf. Alcm. fr. 21. Sappho, fr. 7; Pindar, fr. 122. 14.

1. **regina**: cf. Cat. 64. 96, *quaeque regis Golgos*, etc.; Theoc. 15. 100; John Bartlett, 'The Queen of Paphos Erycine.' — **Cnidus**: Dorian town in Caria. Contained Venus of Praxiteles, of which the Medicean Venus is supposed to be an imitation. — **Paphos**: in Cyprus. Cf. Odyss. 8. 362; Verg. Aen. 1. 415; Tac. Hist. 2. 2; Lucan, 8. 456.

2. **sperne**: cf. 1. 9. 16; 1. 19. 10; 3. 2. 24.

4. **aedem**: *temple*, shrine, chapel; pl. house. The distinction may or may not be observed here.

5. **puer**: Cupid. Cf. 1. 2. 34, and Aesch. Suppl. 1039–1040. — **solutis**: Sen. de Ben. 1. 3. 2; Schiller, die Erwartung, 'Der Gürtel ist von jedem Reiz gelöst.'

6. **gratiae**: cf. 1. 4. 6. n. — **properentque**: cf. for free position of *que* and *ve*, 2. 7. 25; 2. 17. 16; 3. 2. 28; 3. 4. 11; 3. 3. 43; 3. 4. 55; 3. 1. 12.

7. **Iuventas**: ἥβη. The bloom of youth that charms not unless it is also 'the bloom of young desire and purple light of love.' For ἥβη and Aphrodite, cf. Hom. Hymn Apoll. 195.

8. **Mercurius**: as god of speech and persuasion. So Πειθώ and Aphrodite constantly associated in Greek poetry. Cf. Plut. Coniug. Praec. *init.* Cf. 'Will when speaking well can't win her, | Saying nothing do't'?

ODE XXXI.

The bard's prayer on the dedication of the temple on the Palatine to Actian Apollo, B.C. 28. For an account of the temple and the adjoining library, cf. Epp. 1. 3. 17; 2. 1. 216; 2. 2. 93; Suet. August. 29; Dio Cass. 53. 1; Propert. 3. 29.

Lanciani, Ancient Rome, p. 111; Duruy, History of Rome, 4. 1. p. 127; Merivale, 4. 24; Gardthausen, 2. 574.

Horace prays neither for cornlands, vineyards, nor fat herds. He envies not the adventurous trader's gains. He asks only for a sound mind in a sound body and 'not to be tuneless in old age.'

Cf. Pindar's prayer, Nem. 8. 37.

1. **dedicatum**: used both of the deity and his temple; perhaps because the god and his statue were confounded. Cf. Theog. 11;

Ov. Fast. 6. 637, *te quoque magnifica, Concordia, dedicat aede.* — **Apollinem**: for Apollo Palatinus, the work of Scopas, brought to Rome by Augustus, cf. Pliny, N. H. 36. 28; Baumeister, 1. p. 99. The statue stood between Praxiteles' Latona and Timotheus' Diana. Cf. Propert. 3. 29. 15.

2. **vates**: the poet in his higher religious aspect as sacred bard. Cf. Verg. Aen. 6. 662, *quique pii vates et Phoebo digna locuti;* Epode 16. 66. In his prosaic mood he sneers at the old-fashioned word rehabilitated by Vergil. Cf. Epist. 2. 1. 26, *annosa volumina vatum.* — **novum**: new wine used in religious rites. Cf. 1. 19. 15.

3. **fundens . . . de**: cf. 4. 5. 34, *defuso.* — **opimae**: cf. 1. 7. 11; Verg. Aen. 1. 621, *opimam Cyprum.*

4. **Sardiniae**: with Sicily and Africa the granary of Rome. — **segetes**: the harvest and the harvest field are virtually one. Cf. Epist. 2. 2. 161.

5. **aestuosae**: *hot, sunny.* Cf. 1. 22. 5; Epode 1. 27. — **grata**: a prosperous herd is a pleasing sight, especially to the owner.

6. For ivory and gold, cf. 2. 18. 1. — **Indicum**: cf. Tenn., 'Laborious *Orient* ivory.' The prehistoric Indian trade in ivory, silks, and gems impressed the imagination of the Romans. Cf. Lucret. 2. 537, *India . . . vallo munitur eburno.* Cf. 3. 24. 2, *divitis Indiae.*

7. **rura**: the home of Falernian and Massic. — **Liris**: between Latium and Campania, 3. 17. 8.

7–8. **quieta**, of motion; **taciturnus**, of sound. *Contra: longe sonantem . . . Aufidum* (4. 9. 2; 3. 30. 10); *loquaces* (3. 13. 15). Cf. Longfellow, Monte Cassino, 'Beautiful valley! through whose verdant meads | Unheard the Garigliano glides along; | The Liris, nurse of rushes and of reeds; | The river taciturn of classic song.'

8. **mordet**: cf. Lucret. 5. 256, *et ripas radentia flumina rodunt;* Callim. Ep. 45. 3.

9. **premant**: i.e. *putent, amputantes coerceant.* Cf. Verg. G. 1. 157; like *arat*, Epode 4. 13, it is a poetic expression of ownership. — **Calena**: cf. 1. 20. 9; for transfer of epithet from *vitem* to *falce*, cf. 3. 6. 38, *Sabellis ligonibus;* Cat. 17. 19, *Liguri securi.*

10. **vitem**: with both *dedit* (in thought) and *premant*, or better *dedit* (*premere*).

11. **exsiccet**: *drain* (greedily). Cf. 1. 35. 27. — **culullis**: cf. Lex. s.v. and A. P. 434.

12. **Syra**: eastern trade by way of Syria was greatly increased in the Augustan age. Cf. 3. 29. 60. — **reparata**: apparently *bartered for*, taken in exchange for. Cf. 1. 37. 24.

13. **carus**: ironical: he must needs be dear to heaven to run such risks with impunity. — **ter et quater**: cf. 1. 13. 17.

13–14. **quippe . . . revisens**: i.e. *quippe qui revisat* (G. L. 626. n. 1; A. G. 320. e. n. 1; H. 517. 3). Cf. use of ἅτε with part.

15. **me**: cf. 1. 1. 29. n. — **olivae**, etc.: a diet of herbs, the standing antithesis to cloying luxury. So already Hesiod, Works, 41.

16. **leves malvae**: regarded as laxative. Cf. Epode 2. 58, *gravi salubres corpori.*

17–20. The expression is embarrassed. Perhaps the simplest way is to construe: (1) *frui . . . dones . . . et valido . . . et integra cum mente*, and (2) *degere . . . (dones)*, etc., extracting the 'and' that connects the two prayers from the first *nec*. Or we may take the prayer for unimpaired faculties as part of the *senectam* clause, in which case the first *et* is left without a symmetrical correspondent. The Mss. generally read *at* (l. 18), which is still harsher, and rejected by most editors.

17. **paratis**: i.e. *partis*, *what I have*, τὰ ἕτοιμα.

18. **Latoe**: Λητῷε. For sentiment, cf. Juv. Sat. 10. 356, *Orandum est, ut sit mens sana in corpore sano;* Theog. 789; Eurip. Herc. Fur. 676; Fr. Erechth. 369 (Nauck). And Austin Dobson's graceful tribute to Longfellow, 'Not to be tuneless in old age, | Ah surely blest his pilgrimage,' etc. Lines 19–20 appear on the title-page of Longfellow's Ultima Thule.

ODE XXXII.

A song is called for. Oh, my Lesbian lyre, we too have played with junketing and love. Now help me to a Latin strain that shall sound through the ages like the spirit-stirring note thou didst yield 'when the live chords Alcaeus smote.' He sang of war and wine and love. Oh 'sovereign of the willing soul, enchanting shell,' be propitious to me also, if I invoke thee aright.

The poem reads like a discarded prelude to one of the great patriotic odes in Alcaic measure. Translation by Hamilton, Johnson's Poets, 15. 637.

On Alcaeus as Horace's prototype, cf. Sellar, p. 135; 2. 13. 27; 4. 9. 7; Epp. 1. 19. 29; 2. 2. 99. See also notes on 1. 37. 1; 1. 9; 1. 14; 1. 18; 2. 7. 9–10; 3. 12. 1.

1. **poscimur**: so Ov. Met. 2. 143; 4. 274. *Poscimus*, the reading of some Mss., enfeebles *age dic* below. — **si**: for *pro forma* condition in prayer, cf. 3. 18. 5; C. S. 37; Il. 1. 39. — **vacui**: sc. *operum*. Cf. 1. 6. 19, *vacui*, sc. *amore;* Verg. G. 3. 3, *quae vacuas tenuissent carmine mentes.* — **sub umbra**: Epist. 2. 2. 78; Mart. 9. 84. 3, *Haec ego Pieria ludebam tutus in umbra;* Swinb. Pref. Songs before Sunrise, 'Play then and sing; we too have played, | We likewise in that subtle shade.'

2. **lusimus**: lyric verse was trifling to a Roman. Cf. 4. 9. 9; Epist. 1. 1. 10; Cat. 50. 2; 68. a. 17. But cf. Pind. O. 1. 16, παίζομεν; Verg. Ecl. 1. 10. Here the reference is to the lighter odes and studies from the Greek.

2–3. **quod . . . vivat**: characterizing *carmen* rather than *quid.* Cf. Cat. 1. 10, *quod, O patrona virgo, plus uno maneat perenne saeclo. Vivat:* 'Something so written to after times as they should not willingly let it die.' Cf. Epist. 1. 19. 2, *vivere carmina.*

3. **age dic**: cf. *dic age*, 3. 4. 1; 2. 11. 22. — **Latinum**: Horace feels himself both imitator and rival of the Greeks. Cf. 4. 6. 27; 4. 3. 23; 3. 30. 13.

5. **modulate**: passive as *detestata* (1. 1. 25); *abominatus* (Epode 16. 8). Dative, because the chords attuned by him yielded music to him. — **civi**: Alcaeus in his στασιωτικά, his attacks on the tyrant Myrsilus, and 'Ship of State,' was emphatically a citizen and political poet. Cf. 4. 9. 7; 2. 13. 27; Dion. Hal., de imitat., Usener, p. 20, πολλαχοῦ γοῦν τὸ μέτρον τις εἰ περιέλοι, ῥητορείαν ἂν εὕροι πολιτικήν.

6. Construe: *qui* (*quamquam*) *ferox bello tamen* (*sive*) *inter arma*, etc.

7. Cf. Ov. Met. 14. 445, *herboso religatus ab aggere funis;* Verg. Aen. 7. 106; Cat. 64. 174, *in Creta religasset navita funem.*

udo: *wave-washed*, ἁλίκλυστος; so Stat. Silv. 2. 2. 15. Note poverty of Latin vocabulary. In 1. 7. 13, *udus* = διερός; in 1. 7. 22, βεβρεγμένος; in 2. 5. 7, ἑλώδης, ἑλεόθρεπτος; in 2. 7. 23, ὑγρός, πολύγναμπτος; in 3. 29. 6, εὔυδρος; in Epode 10. 19, ἔφυδρος; in 3. 2. 23, ἠερόεις. Cf. 2. 2. 15. n.

10. **puer**: cf. 1. 30. 5. For *haerere alicui*, cf. Verg. Aen. 10. 780, *haeserat Euandro.*

11. **Lycum**: The name is found fr. 58, Bgk. Cf. Cic. De Nat. Deor. 1. 79. — **nig-ris . . . ni-gro**: The variation in quantity is intentional. Cf. Il. 5. 31; Theoc. 6. 19; Callim. Artemis, 110; Lucret. 4. 1259; Verg. Aen. 2. 663; Ecl. 3. 79; F. Q. 3. 2. 51, 'Thrice she her turned contráry and returned | All cóntrary.' For black eyes and hair, cf. A. P. 37, *spectandum nigris oculis nigroque capillo.*

14. **testudo**: cf. 3. 11. 3. n.; 1. 10. 6. n.; Arnold, Merope, 'Surprised in the glens | The basking tortoises, whose striped shell founded | In the hand of Hermes the glory of the lyre.'

15. **mihi**: cf. χαῖρέ μοι, 'Sei mir gegrüsst.' So Verg. Aen. 11. 97.

15–16. **cumque . . . vocanti**: i.e. *quotienscumque te vocavero.* No precedent is cited for this use of *cumque*, but the reading of the Mss. must stand till some happier emendation than Lachmann's *medicumque* is proposed.

ODE XXXIII.

Albius, do not ever be chanting doleful elegies for Glycera's faithlessness. 'Tis the cruel sport of love to make us all follow her that flees and flee her that follows, and mismate us strangely.

Trans., Hamilton, Johnson's Poets, 15, p. 637. Cf. Dobson, A Story from a Dictionary, 'Love mocks us all, as Horace said of old: | From sheer perversity that arch offender | Still yokes unequally the hot and cold | The short and tall, the hardened and the tender.'

1. **Albi**: the Albius Tibullus of Epp. 1. 4, but no Glycera is mentioned in his extant elegies, the tender sentimentality of which might well seem lachrymose to Horace. Cf. e.g. 1. 5. 38, *Saepe*

ego temptavi curas depellere vino : | At dolor in lacrimas verterat omne merum, for which the 'Shepherd' in Pickwick offers the only parallel. — **ne doleas**: cf. 1. 11. 1. n. It is also taken as purpose of following statements. Cf. 4. 9. 1. — **plus nimio**: cf. 1. 18. 15.

2. **immitis**: litotes with slight oxymoron, since Glycera = *sweet*.

3. **elegos**: A. P. 75–78; Jebb, Greek Poetry, p. 95. — **cur**: suggests the querulous direct question more vividly than *quod*. Cf. Epp. 1. 8. 10; Fronton. et Aur. Epist., p. 116, Naber, *equidem multum fratrem meum obiurgavi cur me non revocavit* (*revocarit*). See Hale, Cum Constr., p. 106. — **iunior**: Tibullus was probably about thirty. He died B.C. 19.

5. **tenui fronte**: a low forehead was thought a mark of youth and beauty; Epp. 1. 7. 26, *nigros angusta fronte capillos.* The beauty in Petron. Sat. 126 has *frons minima et quae radices capillorum retro flexerat.*

6. **torret amor**: recurs 3. 19. 28. Cf. also 4. 1. 12; 3. 9. 13; Sappho, fr. 115, ὄπταις ἄμμι. For **Cyrus**, cf. 1. 17. 25; **Pholoë**, 2. 5. 17; 3. 15. 7. — **asperam**: possibly proleptic, 'and to him she'll have nothing to say' (Martin). But cf. Tibull. 1. 5. 1, *asper eram*, 'I was cross, ill-natured, petulant.'

7. **declinat**: *declinat cursus aurumque volubile tollit*, says Ovid of Atalanta, swerving to pick up the golden apple. Cf. Tenn. Locksley Hall, 'Having known me to *decline* | On a range of lower feelings and a narrower heart than mine'; Hamlet, 1. 5, 'and to decline | Upon a wretch whose natural gifts were poor | To those of mine.'

8. Cf. Epode 16. 30; Verg. Ecl. 8. 27, *iungentur iam grypes equis.*

9. **turpi**: *unhandsome, mean* (in her eyes). — **peccet**: 3. 7. 19. n. — **adultero** = *paramour*. Cf. 1. 36. 19; 3. 16. 4, and for case, 1. 27. 17; 3. 9. 5–6.

10. **sic visum**: cf. Ov. Met. 1. 366, *sic visum superis.*

11. **iuga aënea**: cf. 3. 9. 18. n.; 3. 16. 1. n.; Otto, p. 6.

12. **saevo**: 1. 19. 1. — **ioco**: Soph. Antig. 799, ἐμπαίζει θεὸς Ἀφροδίτα. Cf. 3. 27. 69.

13. **melior**: i.e. higher in the world. — **Venus**: 'love.' 1. 27. 14.

14. **grata . . . compede**: recurs 4. 11. 23. The singular first in Horace, perhaps *metri causa*. Cf. Epode 4. 4; Epp. 1. 3. 3; 1. 16. 77 (plural). Cf. 'Willing chains and sweet captivity' (Milt.).

15. **libertina**: Epode 14. 15. — **fretis acrior Hadriae**: cf. 3. 9. 23; Tam. of Shrew, 1. 2, 'Were she as rough | As are the swelling Adriatic seas'; Victor Hugo, Apropos d'Horace, 'Tu courtisais ta belle esclave quelquefois | Myrtale aux blonds cheveux, qui s'irrite et se cabre | Comme la mer creusant les golfes de Calabre'; Tenn. Audley Court, 'I woo'd a woman once, | But she was sharper than an eastern wind.'

16. **Curvantis**: cf. 4. 5. 14; Ov. Met. 11. 229, *sinus . . . falcatus in arcus*.

ODE XXXIV.

A thunder clap in a clear sky (which the Epicureans say is impossible, Lucret. 6. 400) has converted Horace from his youthful belief that the gods 'lie beside their nectar careless of mankind.' (Cf. Sat. 1. 5. 101, *deos didici securum agere aevum.*) He has felt 'the steadfast empyrean shake throughout' beneath the winged car of Zeus, and knows now that 'The Lord maketh poor and maketh rich: he bringeth low and lifteth up' (1 Sam. 2. 7).

For the religion of the Odes, cf. on 3. 18; 3. 23; and Sellar, p. 159. Dryden, Preface to Odes, observes, 'Let his Dutch commentators say what they will, his philosophy was Epicurean, and he made use of gods and Providence only to serve a turn in poetry.' Lessing (Rettungen des Horaz) discusses this ode, and sensibly decides that it is the half playful record of a poetical mood which it would be sheer pedantry to interpret as a serious recantation. He points out that Augustus, according to Suetonius (Aug. 90), was so sensitive to thunder that he would shut himself up in a dark chamber on the approach of a storm.

1. **parcus . . . infrequens**: his offerings had been scant and niggardly, his presence at the altar rare. Cf. *parca superstitio* in the beautiful lines of Statius on the worship of Pity (Theb. 12. 481 ff.).

2. **insanientis . . . sapientiae**: 'Because, though it cannot be denied that the Democritic hypothesis doth much more hand-

somely and intelligibly solve the corporal phenomena, yet in all other things which are of far greater moment, it is rather a madness than a philosophy' (Cudworth, Intellect. System, 1. 1. 45). Cf. Byron, Childe Harold, 2. 8, 'Yet if, as holiest men have deemed, there be | A land of souls beyond that sable shore | To shame the doctrine of the Sadducee | And sophists madly vain of dubious lore.' For the oxymoron, cf. on 3. 11. 35. It is continued by the antithesis of *consultus erro*, wandered, strayed from the path of truth, (though) an adept. Lucret. (5. 10, etc.) calls the Epicurean doctrine *sapientia* par excellence.

3. **consultus**: this use is an extension of the expression *iuris consultus.* Livy, 10. 22, has *iuris atque eloquentiae consultus.* Cf. Sat. 1. 1. 17; Epist. 2. 3. 369. — **nunc**: makes the contrasted reference to the past in *dum erro* unambiguous.

4. **iterare**: cf. 1. 7. 32; 2. 19. 12.

5. **relictos**: the forsaken course is the naive faith of childhood. Bentley's **relectos**, *retraced*, is idiomatically cumulative with *iterare.* Horace perhaps could not have told us himself whether he meant simply 'turn back,' or more specifically 'sail back to the point where I started on the wrong tack and then enter on the right.' — **Diespiter**: an archaic word for Jupiter as Lord of light and God of day. Cf. 3. 2. 29; 1. 1. 25. n.; Lex. s.v.; Preller-Jordan, 1. 189.

6–7. **nubila**: emphatic. — **dividens**: cf. 'Saw God divide the night with flying fire' (Tenn. Dr. of Fair Women); Psalms 29. 7. — **plerumque**: with *dividens* in preceding line. Cf. 1. 1. 23; 1. 31. 2; 1. 35. 10.

8. **egit**: he has this time driven across a clear sky, which is the marvel. Cf. Homer, Odyss. 20. 112–114; Lucan, 1. 525; Verg. Aen. 8. 524; Georg. 1. 487. — **currum**: cf. 1. 12. 58; the πτηνὸν ἅρμα of Plato (Phaedr. 246 E); Pind. O. 4. 1.

9. **bruta**: cf. *iners*, 3. 4. 45, contrasted with gliding streams; Milton's 'brute earth would lend her nerves and shake'; and Tenn. In Mem. 127, "The brute earth lightens to the sky.' — **vaga**: cf. 1. 2. 18; Pseudo-Tibull. 4. 1. 143, *vago . . . Araxe;* Petron. Sat. 122, *nec vaga passim flumina.* The river as symbol of man's life is repeatedly called the Wanderer in Wordsworth and Arnold.

10. **invisi**: *hateful* as all associations of death. Cf. on 2. 14. 23; and Verg. Aen. 8. 245. Lessing prefers to take it as imitation of the Greek ἀΐδης, the unseen world, on the ground that otherwise *horrida* is tautologous. — **Taenari**: a rift in the rocks at Taenarum (Cape Matapan) was deemed the mouth of hell, Ἀΐδα στόμα (Pind. Pyth. 4. 44). Cf. Verg. Georg. 4. 467, *Taenarias etiam fauces alta ostia ditis*; Sen. Her. Fur. 667; Milton, Comus, 'rifted rocks whose entrance leads to hell.'

11. **Atlanteus finis**: 'Where Atlas flings his shadow | Far o'er the western foam' (Macaulay, Proph. of Capys). Cf. τέρμονες Ἀτλαντικοί, Eurip. Hippol. 3; 747; 1053; Milton's 'Atlantean shoulders.'

12. **valet**: for syntax, cf. 2. 5. 1; 3. 25. 15; 4. 7. 27; Epode 16. 3. For sentiment, cf. Job 5. 11; Hom. Odyss. 16. 211; Hesiod, Op. 6; Archil. fr. 56; Aesop. apud Diog. Laert. 1. 3; Pind. Pyth. 2. 89; Eurip. Tro. 608; Tac. Hist. 4. 47; Aristoph. Lysist. 772; F. Q. 5. 2. 41, 'He pulleth down, He setteth up on high; | He gives to this, from that He takes away; | For all we have is His: what He list do He may.' — **ima summis**: Tac. Hist. 4. 47; Otto, p. 335.

14. **apicem**: properly the *pileus* or conical cap of a flamen. Here *tiara*; cf. 3. 21. 20. But Horace may be thinking of the legend of Tarquin, Livy, 1. 34. — **rapax**: participial or adverbial in effect. Cf. *pugnax*, 4. 6. 8.

15. **Fortuna**: cf. next ode and 3. 29. 49. *Fortuna* and *Deus* shift as Nature and God in Seneca and Emerson. Cf. the Homeric μοῖρα Διός, and Pind. Ol. 12. 1, παῖ Ζηνὸς . . . τύχα. Or she is conceived as God's minister, as in the beautiful description of Dante, Inferno, vii. Cf. Sir R. Fanshawe, ''Tis he does all, he does it all: Yet this blind mortals fortune call.' So Sir Thomas Browne, 'The Romans that erected a temple to Fortune acknowledged . . . though in a blinder way, somewhat of divinity' (Relig. Med.). — **stridore**: of her wings. Cf. 3. 29. 54; Verg. Aen. 1. 397, *stridentibus alis*; Ov. Trist. 1. 1. 75, *pennae stridore*; Milton, P. L. 1, 'and in the air, | Brush'd with the hiss of rustling wings'; Swinb. 'resounds through the wind of her wings.'

16. **sustulit**: gnomic. — **posuisse**: cf. on 1. 1. 4; 3. 4. 52.

ODE XXXV.

To Fortune.

Queen of Antium, ruler of the vicissitudes of mortal lots, supplicated by pauper and feared by prince: before thee stalks Destiny with symbolic wedge and clamp. With thee abide "pure-eyed Faith, white-handed Hope." But Folly's brood, the summer friend, and the flatterer disperse at thy frown. Guard Caesar in his expedition against Britain; guard our young soldiers, the terror of the Orient. So may we forget our impious fratricidal strife, and whet our blunted swords against the Scythian and the Arab.

Augustus contemplated an expedition to Britain B.C. 27 (Dio. 53. 22), but was detained in Gaul. The Arabian campaign of Aelius Gallus (see on 1. 29) was preparing B.C. 26, the probable date of the Ode.

The introductory prayer to Fortune is suggested by Pind. O. 12. 1–6. Wordsworth says of his Ode to Duty, 'This ode is on the model of Gray's Ode to Adversity, which is copied from Horace's Ode to Fortune.' A comparative study of the four odes illustrates in a very interesting way the transformations and various moral applications of a single literary *motif*.

On Fortune cf. 1. 34. 15. n.; 3. 29. 49. n.; Hes. Theog. 360, where Τύχη is an Ocean nymph; Hymn. Cer. 421; Theogn. 130; Pausan. 7. 26. 8; Pliny, N. H. 2. 22; Lucret. 5. 107; Plautus, Pseud. 2. 3. 14; Pacuvius, fr. incert. 14; Menander, fr. incert. 594 (Kock); Philem. fr. incert. 137 (Kock); Anth. Pal. 9. 74; 10. 70; Dante, Inferno, 7; Shaks. Henry V. 3. 6; Fronto, p. 157, Naber.

Schmidt, Ethik der Griechen, 2. 68; Lehrs Aufsätze, p. 176.

Etc., etc. As Shaks. says, 'Fortune is an excellent moral.'

1. **diva . . . regis**: cf. 1. 30. 1. The divinity is pleased by the mention of her favorite abode. — **gratum**: sc. *tibi;* cf. 1. 30. 2. But Cicero says of Antium *nihil amoenius*, ad Att. 4. 8. a. It was the capital of the Volsci, and at this time a seaside resort; Strabo, 5, p. 232. At the old oracle and temple of Fortune there the *Fortunae Antiates*, two images, were consulted by lots, *per sortes*,

and as late as Theodosius were supposed to give responses by their movements. Cf. Mart. 5. 1. 3; Macrob. Sat. 1. 23. 13.

2. **praesens**, a 'very present help' (cf. 3. 5. 2) is also *potens* or *valens*, which may take inf. For thought, cf. Praed, Chaunt of the Brazen Head, 'I think one nod of Mistress Chance | Makes creditors of debtors, | And shifts the funeral for the dance, | The sceptre for the fetters: | I think that Fortune's favored guest | May live to gnaw the platters, | And he that wears the purple vest | May wear the rags and tatters.' — **imo**: cf. on 1. 34. 12; Tac. Hist. 4. 47, *Magna documenta instabilis Fortunae summaque et ima miscentis.*

3. **Mortale corpus**: *our frail dust;* 'Dust are our frames; and gilded dust, our pride,' etc. (Tenn. Aylmer's Field). Cf. Livy, 22. 22, *unum vile atque infame corpus.* But cf. Epode 5. 13, *impube corpus;* Verg. Aen. 1. 70; 2. 18; Lucret. 1. 258, where *corpus* is a mere periphrasis.

4. **funeribus**: *vertere* has construction of *mutare*, 1. 16. 26. Cf. A. P. 226. The death of the two sons of Aemilius Paullus on the eve of his triumph may have occurred to Horace (Livy, 45, 41).

5–6. **te . . . te**: cf. 4. 1. 39.

5. **ambit**: *courts*, like a canvassing candidate. Cf. Lex. s.v. and Shaks. Cor. 2. 3. — **sollicita**: he is *anxious* for his crops (3. 1. 29).

6. **colonus**: cf. on 2. 14. 12. — **dominam aequoris**: she is sometimes represented with rudder (*Fortuna gubernans*, Lucret. 5. 107; Pind. fr. 40) and a horn of plenty. Cf. Pind. O. 12. 3; Aesch. Ag. 664. Fortuna is still a seaman's term for storm on the Mediterranean.

7. **Bithyna**: poetic specification. Cf. 1. 1. 13; 1. 16. 4. But cf. on 3. 7. 3. — **lacessit**: challenges, *braves.* For thought, cf. 1. 3. 11 sqq.

8. **Carpathium**: 4. 5. 10.

9. **Dacus**: 1. 26. 4. n.; Verg. G. 2. 497, *descendens Dacus ab Istro.* — **asper**: 1. 23. 9; 1. 37. 26; 3. 2. 10. — **te profugi Scythae**: a tag; cf. 4. 14. 42; *nomad*, cf. 3. 24. 9. n.

10. **urbes**: 2. 20. 5; 3. 4. 46; 4. 15. 20. — **gentes**: 1. 2. 5. n. — **Latium**: so 1. 12. 53; 4. 4. 40. — **ferox**: *Roma ferox*, 3. 3. 44. Cf. 1. 6. 3; 1. 32. 6.

11. **matres**: cf. 3. 2. 7. Atossa, the mother of Xerxes (Aesch. Persae, 163); Judges, 5. 28, the mother of Sisera.

12. **purpurei**: 'And purple tyrants vainly groan' (Gray, Hymn to Adversity); Verg. G. 2. 495, *purpura regum.*

13. **iniurioso**: cf. Epode 17. 34. *ὑβριστικῷ*, *insulting*, *contumelious.* — **pede**: Aesch. Persae, 163.

14. **columnam**: of their power. Cf. Lowell, Com. Ode, 'Shakes all the *pillared state* with shock of men.'

15. **ad arma**: the repetition quotes their cry. Cf. Plato, Symp. 212 D, Ἀγάθων . . . Ἀγάθωνα; Ov. Met. 11. 377; 12. 241; Tac. Ann. 1. 59; Verg. Aen. 2. 314; 7. 460; 11. 453; Tass. Ger. Lib. 12. 44, 'onde la guarda | all' arme, all' arme in alto suon raddoppia'; Pope, St. Cecilia, 'And seas and skies and rocks rebound | To arms, to arms, to arms.' — **cessantes**: those who timidly or prudently hold back. On *cesso* cf. 3. 27. 58; 1. 27. 13; 3. 28. 8; 3. 19. 19; Verg. Aen. 6. 51.

17. **anteit**: like a Roman lictor before the magistrate. — **saeva**: Some Mss. read *serva*, *as thy handmaiden.* — **necessitas**: necessity, fate, and fortune are allied conceptions. Cf. Ruskin, Fors Clavigera, 2, '"Fortune" means the necessary fate of a man, the ordinance of his life which cannot be changed.' Dante makes Fortune one of God's ministers, and says of her: 'Le sue permutazion non hanno triegue, | Necessità la fa esser veloce' (Inf. 7). The nails, the tightening wedge, the inexorable clamp, the molten lead, are symbols of necessity. Cf. on 3. 24. 5; Aesch. Suppl. 945; Gildersleeve on Pind. Pyth. 4. 71. with Shaks. Ham. 1. 3. 'Grapple them to thy soul with hooks of steel,' Much Ado, 4. 1, 'O, that is stronger made | Which was before barred up with hoops of iron'; Webster, White Devil, 1. 2, ''Tis fixed with nails of diamond to inevitable necessity.' Lessing's hostile criticism of this strophe (Laocoön, § 10. n. e.) assumes that these cumulative symbols must form an image. Horace may have had some picture in mind, but the brazen (iron) hand is already beyond the limits of painting. Cf. Burke's observations on the emotional as distinguished from the pictorial use of words, Subl. and Beaut. 5. 5, 'The picturesque connexion is not demanded, because no real picture is formed, nor is the effect of the description at all the less upon this account.' It is sheer pedantry to work out an exact image of Fortune as a builder and *Necessitas* as an assistant carrying her tools.

18. *clavo trabali figere* was proverbial. Cf. Otto, p. 85. In the

monuments *clavi* appear as attributes of the *Fortuna* of Antium and the Etruscan Athrpa or Atropos.

20. Molten lead was used to fix the iron clamps that held the stones together. Cf. Vitruv. 2. 8; Eurip. Andr. 267.

21–28. **Te Spes**, etc: cf. Sellar, p. 183. The imagery wavers between the idea of this universal power (Fortune) and the Roman personified fortune or luck of a family or institution, as *Fortuna populi Romani*, *Fortuna Tulliana*, the fortune of the house of Barca, 4. 4. 71. Hope and white-robed faith 'follow the fortunes of a fallen lord,' and withhold not their companionship even when Fortune (the great divinity) grows hostile (*inimica*), and his personal Fortune puts on mourning and leaves the once lordly home. Perfect consistency is not attained, but the meaning is clear. With the moral sentiment of the whole, cf. Gray's imitation, Hymn to Adversity, stanzas 3 and 4.

21. **rara**: cf. 1. 24. 7–8.

22. **velata**: transferred to *Fides* from the priest who by the institution of Numa (Livy, 1. 21) worshiped her *manu(que) ad digitos usque involuta.* The cloth was white (Serv. ad Verg. Aen. 1. 292). But cf. Preller-Jordan, 1. 253; Hes. Works, 198. — **comitem**: sc. *se* (Ov. A. A. 1. 127).

23. **utcumque**: 1. 17. 10; 4. 4. 35.

25. **volgus infidum**: contrasted with *Fides*. Cf. Sen. Phaedra, 496, *volgus infidum bonis*; Otto, p. 378. For the faithlessness of fair-weather friends, cf. poor Ovid's plaint, Trist. 1. 5. 33, *vix duo tresve mihi de tot superestis amici: | cetera Fortunae non mea turba fuit.*

27. **cum faece**: *to the lees, dregs and all.* Cf. 3. 15. 16; Theog. 643. For the thought, cf. the proverb ζεῖ χύτρα ζῇ φιλία; Shaks. Timon of Athens, 2. 2, 'Feast-won, fast-lost.'

28. Not loyal to bear the yoke of either fortune, to share the evil as the good. For the image, cf. on 1. 33. 11; 2. 5. 1; Theoc. 12. 15; Pliny, Ep. 3. 9. 8, *cum uterque pari iugo . . . pro causa niteretur;* Ov. Trist. 5. 2. 40; Propert. 3. 25. 8.

29. **ultimos**: 4. 14. 47; Catull. 11. 12; Verg. Ecl. 1. 67, *et penitus toto divisos orbe Britannos.*

31. **examen**: etymologically *exagmen*, *swarm*, *levy*. Cf. Aesch. Pers. 126.

32. **rubro**: the Indian Ocean including the Persian Gulf and the Red Sea.

34–38. Cf. 1. 2. 21; 2. 1. 29–36; Epodes 7 and 16.

34. **fratrum**: cf. Verg. G. 2. 510; Liv. Epit. 79 (the story of a brother slain by a brother in the civil war); two epigrams, Le Maire, Poetae Minores, 2. 258; Lucan, 2. 148.

35. **nefasti**: gen. with *quid*.

38. **O utinam**: 4. 5. 37.

39. **diffingas**: only here and 3. 29. 47. Here apparently *recast, forge anew*. Cf. Verg. Aen. 7. 636, and Αἶσα φασγανουργός (Aesch. Choeph. 647). — **in**: with *diffingas*, *against*.

40. **Massagetas**: Scythians east of the Caspian.

ODE XXXVI.

A welcome to Plotius Numida (unknown) returned from the west, — possibly from the Spanish campaign of Augustus, B.C. 27–25. Cf. 3. 14. For similar theme, cf. 2. 7.

1. **fidibus**: *fidicines* as well as *tibicines* were employed at sacrifices (Schol.). Cf. 4. 1. 21–23.

2. **placare**: does not imply that the gods were offended. Cf. Pater, Marius, Chap. I., 'In a faith sincere but half-suspicious, he would fain have those Powers at least not against him.' Cf. *pacem deorem exposcere*. — **debito**: cf. *obligatam*, 2. 7. 17.

3. **custodes**: cf. 1. 24. 11. n.

4. **Hesperia**: Italy for the East, Spain for Italy. Cf. 2. 1. 32; 3. 6. 8. — **sospes**: of safe home-coming, cf. 3. 14. 10; Gk. σώζεσθαι (Plat. Gorg. 511. D).

6. **dividit**: cf. Lex. s.v. I. A. 2. a.

7. **Lamiae**: cf. Ode 26.

8. **actae**: cf. A. P. 173, *temporis acti se puero*. — **non alio rege**: under the same (fe)rule. Cf. *rectores imperatoriae iuventae* of Nero's teachers (Tac. Ann. 13. 2). Or *rex* may mean king of the boys' games (Epp. 1. 1. 59). — **puertiae**: syncope, cf. 2. 2. 2. n.; 4. 13. 20.

9. **mutatae . . . togae**: cf. Pater, Marius, Chap. IV., 'At a somewhat earlier age than usual he had formally assumed the dress of manhood, going into the Forum for that purpose, accom-

panied by his friends in festal array.' The *toga virilis* was assumed in place of the *toga praetexta* about the age of sixteen. For Latin idiom here, cf. 2. 4. 10. n.

10. **Cressa**: *terra creta* (*cernere*), or chalk, found in abundance at the island Kimolos near Crete, seems to have been called 'Cretan earth' by a popular etymology. Lucky days were proverbially marked with a white line or stone. Cf. Cat. 68. 148; Pers. 2. 1; Otto, s.v. *calculus*.

11. **promptae**: cf. 2. 4. 10. n.; 3. 28. 2. — **modus**: cf. 1. 16. 2.

12. **Salium**: for *saliarem*, cf. 4. 1. 28. Others take it as gen. plur. The *Salii*, or jumpers, were, so to speak, the dancing Dervishes of Mars. Cf. Livy, 1. 20; Ov. Fast. 3. 387; see their rude chant (Epist. 2. 1. 86, *Saliare Numae carmen*); Mommsen, Hist., Eng. Tr. 1, p. 294. — The luxury of their banquets was proverbial. Cf. 1. 37. 2; 2. 14. 28.

13. **multi . . . meri**: πολύοινος. Cf. 3. 9. 7; 3. 7. 4; 4. 1. 15. Cf. Cic. Fam. 9. 26, *non multi cibi hospitem*. — **Damalis**: frequent name of girls of her class, evidently from δάμαλις, a heifer. Cf. on 2. 5. 6. For women and wine-drinking, cf. Catull. 27. 3.

14. **Bassum**: unknown. — **amystide**: ἀμυστί πίνειν, draining the cup at a gulp was attributed to the Thracians. The noun ἄμυστις (Anacr. fr. 63. 2).

15. Cf. 3. 19. 22.

16. **vivax**: rhetorically contrasted with *breve*. Cf. 2. 3. 14. n.

17. **putres**: cf. Lex. s.v. II. 'But Enid feared his eyes, | Moist as they were, wine-heated from the feast' (Tenn.).

19. **adultero**: 1. 33. 9.

20. **ambitiosior**: etymologically, clinging and climbing. Cf. Catull. 61. 33. 106; Epode 15. 5. Cf. 4. 4. 65. n.

ODE XXXVII.

Song of triumph over the fall of Antony and Cleopatra. Written apparently in the autumn of B.C. 30, when the news of Cleopatra's suicide reached Rome.

Cf. on Epodes 1 and 9; Dio. 51. 6–15; Merivale, 3. 270–276; Propert. 4. 10. 30 sqq.; 5. 6. 63 sqq.; Verg. Aen. 8. 675.

The name of Antony is ignored, as it was in the declaration of war against Aegypt and in the triumph.

The first two lines imitate Alcaeus' song over the death of the tyrant Myrsilus: *νῦν χρὴ μεθύσθην καί τινα πρὸς βίαν | πίνην ἐπειδὴ κάτθανε Μυρσίλος*; fr. 20. One of the earliest poems in Alcaic meter, as shown perhaps by metrical harshness of 5 and 14.

1. **pede libero**: cf. 3. 18. 15; 1. 4. 7; Catull. 61. 14, *pelle humum pedibus.* But *libero* also suggests liberation from fear of the enemy. Cf. Hector's *κρητῆρα ἐλεύθερον*, Il. 6. 528; Aesch. Ag. 328.

2. **Saliaribus**: proverbial, as 2. 14. 28, *pontificum.* Cf. 1. 36. 12; Otto, p. 306.

3. **pulvinar**: see Lex. s.v., and s.v. *lectisternium.*

4. **erat**: variously taken (1) as Greek imperfect of surprise or recognition (cf. on 1. 27. 19), or (2) more simply as rebuke of delay. Cf. Ov. Am. 3. 1. 23, *tempus erat, thyrso pulsum graviore moveri, | cessatum satis est, incipe maius opus;* Livy, 8. 5, *tempus erat . . . tandem iam vos nobiscum nihil pro imperio agere;* Ov. Trist. 4 8. 24, *me quoque donari iam rude tempus erat, | tempus erat nec me peregrinum ducere caelum;* Her. 6. 4; Tibull. 3. 6. 64; Arist. Eccles. 877. Logically this is somewhat inconsistent with *antehac nefas*, which favors (1), but in the rapid movement of the ode the exclamatory first strophe may be forgotten. A. and G. 311; III. c. R., interpret, *it would be time* (if it were for us to do it, but it is a public act).

5. **depromere**: cf. 1. 9. 7. — **antehac**: dissyllable. — **Caecubum**: cf. Epode 9. 1.

6. **Capitolio**: the symbol of Roman empire (cf. on 3. 30. 8; 3. 3. 42) menaced by the foul Egyptian. Cf. Ov. Met. 15. 827, *frustraque erit illa minata, | servitura suo Capitolia nostra Canopo;* Lucan, 10. 63, *terruit illa suo, si fas, Capitolia sistro.*

7. **regina**: a doubly invidious title to Roman ears. 'There was a Brutus once that would have brooked | The eternal devil to keep his state in Rome | As easily as a king' (Shaks. Jul. Cæs.). Cf. 3. 5. 9, *sub rege Medo;* Epode 9. 12, *emancipatus feminae;* Propert. 4. 10. 39, *scilicet incesti meretrix regina Canopi. . . . Ausa Iovi nostro latrantem opponere Anubin.;* El. in Maec. 53. She is

called Regina or βασίλισσα on extant coins. Cf. Florus, 4. 11; Dio. 50. 5. — **dementes**: transferred epithet. Cf. 3. 1. 42; 1. 12. 34; 1. 15. 33, etc. Virgil's *sceleratas poenas* (Aen. 2. 576).

8. **et**: loosely placed as 1. 2. 18 and passim.

9–10. The Eunuchs, etc. Cf. Epode 9. 13; Shaks. Ant. and Cleop. 1. 2; Propert. 4. 10. 30; Tac. Ann. 15. 37.

10. **virorum**: with emphatic scorn. — **morbo**: like νόσος, of base passions. — **impotens**: with *sperare*, *frenzied enough to*. There is no equivalent in modern English. It denotes the weakness of uncontrolled passion. Cf. Shaks. 'As some fierce thing replete with inmost rage | Whose strength's abundance weakens its own heart'; Tenn. 'Impotence of fancied power'; Milton, 'Will he, so wise, let loose at once his ire, | Belike through impotence or unaware?' Cf. ἀκρατής and *impotentia*, Epode 16. 62; and Trench, Study of Words, § 70; F. Q. 5. 12. 1, 'O sacred hunger of ambitious minds | And *impotent* desire of men to reign.'

12. **ebria**: so μεθύειν, Demosth. Phil. 1. 49. Tenn. has 'drunk with loss.' Cf. 'If, drunk with sight of power, we loose | Wild tongues that have not Thee in awe' (Rudyard Kipling, Recessional).

13. **Vix una sospes**: the escape of barely one ship. Cf. on 2. 4. 10. It was the fleet of Antony that was thus destroyed. Cleopatra fled early in the action, and Antony followed her. Cf. Ant. and Cleopat. 3. 9; Propert. 3. 8. 39, *hunc insanus amor versis dare terga carinis | iussit;* and Tenn.'s youthful poem, 'Then when the shriekings of the dying | Were heard along the wave, | Soul of my soul I saw thee flying, | I followed thee to save. | The thunder of the brazen prows | O'er Actium's ocean rung; | Fame's garland faded from my brows, | Her wreath away I flung. | I sought, I saw, I heard but thee, | For what to love was victory?'

14. **lymphatam**: her panic is attributed to Bacchus, author of panic fear, no less than Pan, or rather to her deep potations of sweet Egyptian wine. 'Now no more | The juice of Aegypt's grape shall moist this lip,' she says, in her death hour (Ant. and Cleop. 5. 2). The superstition that the sight of a nymph (*lymphae*, water-nymphs) caused madness is preserved in the word *nympholepsy*.

15. **veros**: as contrasted with the panic alarms of 14. Cf.

Epist. 2. 1. 212, *falsis terroribus;* Lucan, 1. 469, *Vana quoque ad veros accessit fama timores.*

16. **ab Italia**: she had come against Italy, if she had not reached it. — **volantem**: sc. Cleopatra. Cf. Vergil's *pelagoque volamus.* The imaginative transition is easy to the image of the fleeing (flying) dove in the next strophe.

17. **adurgens**: as a matter of fact, Octavian returned to Italy to quiet a mutiny of the veterans, wintered at Samos, and entered Aegypt only in the following spring. — **accipiter**: cf. Il. 22. 139; Aeschyl. Prom. 856; Verg. Aen. 11. 721; Ov. Met. 5. 606. For Cleopatra's flight, cf. Verg. Aen. 8. 707–712; Propert. 4. 10. 51, *fugisti tamen in timidi vaga flumina Nili;* El. in Maec. 47.

19. Horace may have seen the plains of Thessaly white with snow in his travels with Brutus. Winter was the hunting season (Epode 2. 30. n.).

20. **daret**: sc. *Caesar*, who was eager to exhibit Cleopatra in his triumph. Cf. Plut. Ant. 78.

21. **monstrum**: sc. *Cleopatram.* Cf. Lucan's *dedecus Aegypti, Latii feralis Erinnys* (10. 58). — **quae**: synesis. — **generosius**: 'fitting for a princess descended of so many royal kings' (Ant. and Cleo. 5. 2).

22. **quaerens**: with inf. Cf. 3. 4. 39; 3. 24. 27; 3. 27. 55; 4. 1. 12; Epode 2. 70; 16. 16. So Lucret. and Vergil, not, it seems, Cicero. — **muliebriter**: Velleius, 2. 87. 1, *Cleopatra . . . expers muliebris metus spiritum reddidit;* Ant. and Cleo. 5. 2, 'My resolution's placed, and I have nothing | Of woman in me.'

23. **ensem**: she first attempted suicide with a dagger (Plut. Ant. 79).

24. **reparavit**: Perhaps 'procured by exchange a place of hiding by her swift fleet' — a tortuous expression for 'sought refuge in remote lands.' Cf. 1. 31. 12. *Penetravit*, *properavit*, *repetivit*, etc., have been proposed. Dio. 51. 6 and Plut. Ant. 69, speak of schemes for taking refuge beyond the Red Sea, etc.

25–32. The construction is awkward. *Ausa* (participle) *fortis* and *ferocior*, with their modifiers, expand the thought of 21–25. — **Deliberata morte** (abl. abs.) motivates *ferocior*, *fiercely defiant in (by) her resolve to die.* (*Non*) *humilis mulier* effectively contrasted by juxtaposition with *superbo . . . triumpho* belongs

with *invidens*, and the consummation of her defeat in the triumph, *privata deduci triumpho*, is the thing Cleopatra grudges to the cruel Liburnian galleys of Caesar.

25. **iacentem** : metaphorically. Cf. 4. 14. 36.

26. **asperas** : cf. 1. 23. 9 ; 3. 2. 10.

27. **serpentes** : the asps. Cf. Verg. Aen. 8. 697 ; Ant. and Cleo. 5. 2. — **atrum** : cf. 3. 4. 17. n.

30. **Liburnis** ; cf. on Epode 1. 1–2.

31–32. Cf. the cry attributed to her in Livy, Apud Porphyr. *οὐ θριαμβεύσομαι* ; Shak. Ant. and Cleo. 5. 1, 'her life in Rome | Would be eternal in our triumph' ; 5. 2. 'Shall they hoist me up, | And show me to the shouting varletry | Of censuring Rome?' Tenn. Dr. of Fair Women, 'I died a queen' ; F. Q. 1. 5. 50, 'High-minded Cleopatra that with stroke | Of aspës sting herself did stoutly kill.' Her effigy was borne in the triumph. Cf. Propert. 4. 10. 53, *Bracchia spectavi sacris admorsa colubris.* — **privata** : discrowned queen. *Superbo* (1. 35. 3). — **non humilis** : Martial, 7. 40. 2, *pectore non humili.*

ODE XXXVIII.

This pretty trifle is intended to relieve the severity of the thirty-fifth and thirty-seventh Odes (Sellar, p. 137). Translated by Hartley Coleridge, and in two forms by Cowper. Austin Dobson's rendering in Triolets is well known : 'Davus, I detest Orient display.' Cf. Thackeray's amusing, 'Dear Lucy, you know what my wish is, | I hate all your Frenchified fuss, | Your silly entrées and made dishes | Were never intended for us' ; and the irreverent 'Persicos odi, puer apparatus, | Bring me a chop and a couple of potatoes.'

1. **Persicos** : e.g. *Achaemenium costum* (3. 1. 44). The *ad* of *apparatus* and *adlabores* (5) marks the unnecessary additions to the simple requirements of nature which the wiser Epicurean rejects. Cf. Lucret. 2. 20 sqq. — **puer** : cf. 2. 11. 18 ; 1. 19. 14. Anacr. fr. 64.

2. **philyra** : ready-made *coronae sutiles*, garlands sewn on linden bark, were bought at the shops. Cf. Ov. Fast. 5. 335.

3. **mitte**: cf. 3. 8. 17; Epode 13. 7; and *omitte*, 3. 29. 11. — **quo locorum**: cf. 1. 29. 5, *quae virginum.*

4. **sera**: the rose is a spring flower in Italy; *sub arta vite* (7) suggests midsummer heat.

6. **sedulus**: originally *se dulo* (?) *malo*, i.e. *sine dolo malo.* Here with *adlabores* of the servant's officiousness, cf. A. P. 116, *sedula nutrix*, and Delia serving Messalla in Tibull. 1. 5. 32, *et tantum venerata virum hunc sedula curet.* — **curo**: with *adlabores.* Cf. Sat. 2. 6. 38, *imprimat his, cura, Maecenas signa tabellis.* — **ministrum**: cf. Cat. 27. 1, *minister vetuli puer Falerni;* Fitzgerald, Omar Khayyám, 'And lose your fingers in the tresses of | The cypress-slender minister of wine'; Mart. 8. 67. 5.

7. **arta**: *thick-pleached*, trellised.

BOOK II., ODE I.

Pollio, forsaking the tragic stage and the triumphs of the Forum, undertakes the history of our civil wars — setting his feet 'on the thin crust of ashes beneath which the lava is still glowing.' (Macaulay, Hist. Eng. c. 6.) Methinks even now I hear the trumpet's blare. Again 'our Italy shines o'er with civil swords.' Again the tale is told of great captains soiled with noble dust, and all the world subdued save Cato's indomitable soul. Now, Jugurtha, thou art avenged. Our blood has fertilized every field, crimsoned every pool, and the crash of ruin in Italy rejoiced the ears of our enemy the Mede. But hush! my light muse. So high a strain is not for thee.

C. Asinius Pollio had been a friend of Cicero and member of the circle of Calvus and Catullus in his youth (Catull. 12. 8), had studied at Athens a few years before Horace's sojourn there, and fought under Caesar at Pharsalus. After his consulate B.C. 40 (cf. Verg. Ecl. 4) he was sent against the Parthini, a Dalmatian tribe, by Antony, and celebrated a triumph over them B.C. 39 (cf. l. 15; Verg. Ecl. 8; Dio, 48. 41). From the spoils he established the first public library at Rome (Pliny N. H. 7. 115, 35. 10). Octavian allowed his plea that self-respect required him to be neutral in the conflict with Antony (Vell. 2. 86), and the remainder of his life

was devoted to letters and oratory. (Verg. Ecl. 8. 10; Hor. Sat. 1. 10, 43, 85; Quintil. 12. 11. 28.) As literary critic he detected faults in Cicero (Sen. Suas. 6. 15), Livy, and Sallust. His history of the civil wars in seventeen books is mentioned by Tacitus (Ann. 4. 34), Suetonius (Caes. 30), and others. He first introduced at Rome the custom of authors' readings from advance sheets of their own works (*recitatio*, cf. Sen. Contr. 4 praef.), which became such a nuisance under the empire. (Cf. Mayor on Juv. 1. 1–4, 3. 9.) The present Ode may well have been suggested by such a reading. It also testifies to Horace's independence, for Pollio had not presented himself at court. Cf. Sellar, p. 152.

1. **motum ex Metello**: the war began with Caesar's passage of the Rubicon B.C. 49, but the turmoil in the State dates from the consulship of Q. Caecilius Metellus Celer, B.C. 60, when Caesar, Pompey, and Crassus formed the private league known as the first triumvirate: *inita potentiae societas, quae urbi orbique terrarum nec minus . . . ipsis exitiabilis fuit* (Vell. 2. 44). Cf. Suet. Caes. 19, Florus 4. 2. — **civicum**: archaic and poetic for *civile*, cf. *civica corona; hosticus*, 3. 2. 6, 3. 24. 26; Sat. 1. 9. 31; *civica iura* (Epp. 1. 3. 23); *civica bella* (Ov. Pont. 1. 2. 124). But Lucan 1. 1, *bella per Emathios plusquam civilia campos.*

2. **causas**: enumerated by Lucan 1. 67 sqq., e.g. among the proximate causes the death of Crassus at Carrhae B.C. 53, *nam sola futuri | Crassus erat belli medius mora* (Lucan 1. 99); and the death of Julia, the wife of Pompey and daughter of Caesar (*ibid.* 112). — **vitia**: *blunders, mistakes, vitia ducum*, Nep. Att. 16. 4, but suggesting more. — **modos**: phases, turns, vicissitudes.

3. **ludum**: 3. 29. 50; 1. 2. 37; 1. 34. 16; Plato Laws, 709 A; Juv. 3. 40, *quotiens voluit Fortuna iocari.* Lucan moralizing on the death of Pompey invokes *Fortuna* six times (Phars. 8. 686, 701, 708, 730, 767, 793). Cf. also 1. 84. Crassus and Caesar were in the end equally conspicuous examples of the sport of fortune.

3–4. **graves . . . amicitias**: weighty, ruinous, fateful alliances. Cf. Lucan, 1. 84 — the first triumvirate.

5. **nondum expiatis**: cf. 1. 2. 29; Epode 7. 3, 20. — **uncta**: *stained, smeared*, a stronger *tincta* (Epode, 5. 19). Cf. Silius, 9. 13,

unguere . . . tela cruore. — **cruoribus**: pl. mainly *metri causa.* Cf. 3. 27. 76. But cf. Aesch. Suppl. 265, αἱμάτων μιάσμασιν.

6. **opus**: app. with sentence. Cf. 3. 20. 7. — **alea**: proverbial of war. Cf. Aesch. Sept. 414; Eurip. (?) Rhesus. 183; F. Q. 1. 2. 36, 'In which his harder fortune was to fall | Under my spear; such is the die of war'; Swinb. Erechth., 'Now the stakes of war are set, | For land or sea to win by throw and wear'; Lucan, 6. 7, *placet alea fati | alterutrum mersura caput;* Petron. 122, l. 174. Caesar's famous *iacta alea est*, Suet. 32. Cf. Otto, p. 12. But Horace is thinking rather of the risks of the historian, ll. 7, 8.

7. **per ignes**, etc., *per*, *over*. Cf. 1. 6. 7; Propert. 1. 5. 5, *et miser ignotos vestigia ferre per ignes.* Cf. Prov. πῦρ ὑπὸ τῇ σποδιᾷ; Callim. Ep. 45. 2; Macaulay, *supra* (Page); Tyrrell, Latin Poetry, p. 203, censures the image.

9. **severae**: *solemn*, *stately;* Milton's 'gorgeous tragedy in scep-tred pall'; Plato's ἡ σεμνὴ αὕτη καὶ θαυμαστή; Gorg. 502 B; Ov. Amor. 3. 1. 11, *ingenti violenta tragoedia passu.* But possibly of some new severity of method in Pollio's closet tragedies. Cf. Verg. Ecl. 3. 86, *nova carmina*, *ibid.* 8. 10; *fidibus . . . severis*, A. P. 216.

10. **desit**: complimentary — they will be missed. — **theatris**: cf. 2. 17. 26. There was but one (permanent), and Pollio's plays were probably not acted. — **mox ubi**: 3. 27. 69, i.e. *simul ac.*

11. **ordinaris**: *set forth in order;* Luke, 1. 1. Cf. *componere*, συντάττειν, and the usage by which the poet is said to do what he describes. — **munus**: *function*, *task*, high themes.

12. **repetes**: *resume*, *return to.* 'And the Cecropian buskin don anew,' Martin. — **Cecropio**: *Attico*, 4. 12. 6. Cf. A. P. 275 sqq. for Athens as home of tragedy. — **coturno**: A. P. 280, *nitique coturno;* Milton's 'buskin'd stage' as distinguished from the low sock (*soccus*) of comedy; Mrs. Browning, Wine of Cyprus: 'How the cothurns trod majestic | Down the deep iambic lines'; Sat. 1. 5. 64; Mart. 5. 30. 1; Propert. 3. 32. 41.

13. **praesidium**: eight of the nine titles of his speeches known to us are for the defense. For the turn of the compliment, cf. 4. 1. 14; Ov. Fast. 1. 22, *civica pro trepidis cum tulit arma reis;* Laus Pisonis, 39, *cum tua maestos | defensura reos vocem facundia misit;* Cornel. Severus on Cicero, 12: *unica sollicitis quondam tutela salusque.*

14. **consulenti**: i.e. *consilianti*, 3. 3. 17, *in its counsels*, with a complimentary suggestion that it consults him. — **Curiae**: the Senate, the House. Cf. 3. 5. 7.

17. **iam nunc**, etc., complimentary anticipation of the vividness of Pollio's descriptions of which the poet has perhaps heard a specimen. Cf. Petron. Sat. 120. — **minaci murmure**: 'With harsh-resounding trumpets' dreaded bray'; Shaks. Rich. II. 1. 3.

18. **perstringis**: see lexicon. Used of anything that dazzles, deafens, or confounds the sense. Cf. *acies praestringitur;* and *gelidai stringor aquai* (Lucret. 3. 687); Quintil. 10. 1. 30, *qualis est ferri fulgor quo mens simul visusque praestringitur.* — **litui**: 1. 1. 23, like the *cornu* it was used by cavalry.

19–20. The scene is the defeat of Pompey's cavalry by Caesar's foot-soldiers at Pharsalia.

19. **fulgor armorum**: cf. on 1. 7. 19; Homer's χαλκοῦ στεροπή; Shaks. Ant. and C. 1. 3, '*shines* o'er with civil swords'; Othello, 1. 2, 'keep up your bright swords; Job, 29. 33, 'the glittering spear and the shield.' — **fugaces**: proleptic.

20. **equos equitumque**: 'The horse and rider reel,' Tenn. Sir Gal.; 'While horse and hero fell,' Charge of the Light Brigade. — **voltus**: We see the fright of battle on their faces as in a picture of Delacroix. But there may be an allusion to Caesar's command, '*miles faciem feri*' (Florus, 4. 2. 50), or to the principle stated by Tacitus, Ger. 43, *primi in omnibus proeliis oculi vincuntur*, rendered by Herrick, 291, ''Tis a known principle in war, | That eies be first, that conquered are'; Plut. Caes. 45, οὐδ' ἐτόλμων ἐν ὀφθαλμοῖς τὸν σίδηρον ὁρῶντες.

21. **audire**: he hears the clamor (1. 2. 38) and the *strepitus* (1. 15. 18), and sees, hears of, or feels as a living reality the rest. Cf. on 1. 14. 3; 3. 10. 5. There is a possible reference in **audire** to the recitations. — **videor**: 3. 4. 6.

22. **non indecoro**: cf. Tenn. Two Voices, 'When, soil'd with noble dust, he hears | His country's war song thrill his ears.' Cf. *nigrum*, 1. 6. 15; Verg. Aen. 2. 272. Contrast 1. 15. 20.

23. **cuncta terrarum**: cf. Vell. 2. 56, *Caesar omnium victor regressus in urbem.* For the idiom, cf. on 4. 12. 19, 4. 4. 76.

24. **atrocem**: here *stubborn*. So in good sense, Juv. 2. 12, *Hispida membra . . . promittunt atrocem animum.* — **Catonis**:

already the idol of Stoics and declaimers. Cf. 1. 12. 36; Sen. Suas. 6. 2, *M. Cato solus maximum vivendi moriendique exemplum mori maluit quam rogare.* Florus, 4. 2. 70, and Plut. Cat. 59–70, describe his suicide at Utica on hearing of the defeat of the Pompeians at Thapsus. Cf. Sir Thos. Browne, Urne Burial, 'And Cato, before he durst give the fatal stroke, spent part of the night in reading the Immortality of Plato, thereby confirming his wavering hand unto the animosity of that attempt'; Lucan. 1. 128, *victrix causa deis placuit sed victa Catoni;* Id. 2. 315–320, 380 sqq.; Manil. 4. 87, *et invicta devictum mente Catonem;* Sen. de Prov. 2, *et passim;* Cic. ad Fam. 9. 18; Val. Max. 2. 10. 8; Sen. de Tranq. An. 15; Martial, 1. 8. Verg. Aen. 8. 670, makes him judge of the blessed, *secretosque pios; his dantem iura Catonem.* Cf. Dante, Purg. I. Julius Caesar found time to compose an Anti-Cato in reply to Cicero's encomium. Augustus stole the opposition thunder by praising Cato himself (Macrob. Sat. 2. 4. 18). In English, see the literature that has gathered about Addison's Cato, especially Pope's Prologue, l. 21, 'A brave man struggling in the storms of fate, | And greatly falling, with a falling state.'

25 sqq. Cato suggests Thapsus. Sallust's Jugurtha had recently been published. Juno, in the legend, was the opponent of Aeneas and the patron of Carthage, and so of Africa against Italy. So Horace says in his complicated way that the gods who had withdrawn from the Africa they were helpless to save or avenge have now (by the terrible slaughter of Thapsus, B.C. 46) offered up the grandsons of the former victors to the shades of Jugurtha. Metellus Scipio, commander of the Pompeians, was the grandson of the Metellus Numidicus who subdued Jugurtha.

26. **cesserat**: for the belief that its gods abandoned a doomed city, cf. Verg. Aen. 2. 351; Aesch. Sept. 218; Herod. 8. 41; Eurip. Tro. 25; Tac. Hist. 5. 13. The Romans had rites to draw away the enemies' gods (Macrob. Sat. 3. 9, *evocatio;* Serv. on Verg. Aen. 12. 841). The Aztecs shut up in one great temple the gods of conquered tribes to prevent their returning (Réville, Hibb. Lectures, 1884, p. 31). — **impotens**: etymologically (cf. on 4. 4. 65), not in the usual secondary sense of 1. 37. 10.

29. **Latino sanguine**: Epode 7. 4. — **pinguior**: Shaks. Rich. II. 4. 1, 'The blood of English shall manure the ground'; Aesch.

Sept. 587. In Persae, 806, cited by editors, πίασμα refers to the river Asopus, and not to the corpses. Verg. G. 1. 491, *bis sanguine nostro | Emathiam et latos Haemi pinguescere campos.*

30. **impia**: cf. on 1. 35. 34; Epode 16. 9.

31. **Medis**: cf. on 1. 2. 22, 51. For case, cf. 1. 21. 4; 3. 25. 3. So a Frenchman, in 1871, might have spoken of the Germans listening to Versailles bombarding the Commune of Paris.

32. **Hesperiae**: *western*, here *Italian*. Cf. 3. 6. 8; 4. 5. 38; Verg. Aen. 2. 781. In 1. 36. 4, Spain. — **ruinae**: *crash*, *downfall* (of a building, Juv. 3. 196). Cf. 1. 2. 25; 3. 3. 8. n. See in Florus, 4. 2. 6, the list of lands over which the civil war raged.

33–36. cf. 3. 6. 34; 2. 12. 3; Macaulay, Regillus, 'And how the Lake Regillus | Bubbled with crimson foam, | What time the thirty cities | Came forth to war with Rome'; Tenn. Princ. 'Or by denial flush her babbling wells | With her own people's life.'

34. **Dauniae** = Apulian = Italian. 1. 22. 14; 3. 5. 9. Specific, metrically convenient, helps alliteration.

35. **decoloravere**: *de* intensive. Cf. 1. 3. 13; 1. 9. 11.

36. **caret**: 2. 10. 7; 3. 29. 23; 4. 9. 28.

37. **ne**: cf. on 1. 6. 10; 1. 33. 1. The sudden check is Pindaric. Cf. Ol. 9. 38, 3. 3. 72. n., 1. 6. 10; Sellar, p. 134.

38. **Ceae**: Simonides of Ceos, who wrote the Epitaphs on the heroes of Thermopylae and Salamis, was noted for his pathos (Quintil. 10. 1. 64). Cf. Catull. 38. 8, *maestius lacrimis Simonideis;* Swinb. 'High from his throne in heaven Simonides | Crowned with mild aureole of perpetual tears'; Words. 'or unroll | One precious tender-hearted scroll | Of pure Simonides.' — **neniae**: *dirge*, θρῆνος, possibly with a disparaging suggestion of the droning monotony of the last three strophes. Cf. 3. 28. 16; Epode 17. 29; Epp. 1. 1. 63.

39. **Dionaeo**: Dione was mother of Venus (Hom. Il. 5. 370; Theoc. 15. 106, Κύπρι Διωναία). But Dione is used for Venus (Ov. Fast. 2. 461, Pervigil. Ven.). Dionaean is a sonorous Greek adj. for Latin poetry. Cf. on 1. 17. 22–23; Verg. Ecl. 9. 47. — **sub antro**: 1. 5. 3; 3. 4. 40.

40. **leviore plectro**: cf. on 4. 2. 33; 2. 13. 27; 1. 26. 11; Ov. Met. 10. 150. *Cecini plectro graviore gigantas, nunc opus est leviore lyra.*

ODE II.

Silver shines only in use. Generous use of wealth makes Proculeius immortal. He that ruleth his spirit is better than he that taketh a city. Hydroptic immoderate desire is a disease curable only by removal of its cause. The true king sits not on the throne of Cyrus. 'Tis he who is not the slave of greed.

Translated by Cotton in Johnson's Poets, 18, p. 16. For similar 'barren scraps, to say the least, of Stoic commonplaces' (Dobson), cf. 1. 16. 17; 3. 2. 17; 4. 9. 39; Sat. 1. 3. 125; Epp. 1. 1. 106.

1–4. The parallel: silver has no lustre in the mine, wealth is worthless except for noble uses, is given a personal application by the substitution of the condition for its second member. All editors since Bentley warn the student that *inimice* is the apodosis of *nisi . . . splendeat.* But the construction *nullus . . . color est . . . nisi . . . splendeat* is perfectly possible despite the verbal contradiction, and is quite in Horace's pregnant, subtle manner. Cf. Milton's 'for what peace will be given | To us enslaved, but custody severe?' Jebb on Soph. Ajax, 100.

1. **color**: cf. *οὐκ ἔστ᾽ ἐν ἄντροις λευκός, ὦ ξέν᾽, ἄργυρος*, Anon. apud Plut. *περὶ δυσωπίας* 10. — **avaris**: either as 1. 28. 18; 3. 29. 61; or by association with miser's greed.

2. **terris**: preferably abl., if the ore of the mine is meant (*cum terra celat*, 3. 3. 50), dat. perhaps, if the reference is to the miser's hoards (Sat. 1. 8. 43, *abdiderint furtim terris*). — **lamnae**: for syncope, cf. 1. 36. 8; Epode 9. 1; Kirkland, p. xv. *Bullion, bar silver,* with implied contempt for the 'pale and common drudge 'tween man and man.'

3. **Crispe Sallusti**: there is, perhaps, a touch of familiarity in putting the family name before the gentile. Cf. *Hirpini Quinti* 2. 11. 2; *Fuscus Aristius*, Sat. 1. 9. 61. Sallustius was the grand-nephew and adopted son of the historian, and the fortunate owner of the famous *Horti Sallustiani* and of rich copper mines. Originally an adherent of Antony, he was in later life a confident of Augustus and a signal example of his clemency. (Sen. de Clem. 1. 10; Tac. Ann. 3. 30.) An epigram of the contemporary poet Krinagoras celebrates his liberality, Anth. Pal. 16. 40.

4. **usu**: that to shine in use is the test of true metal, both in physics and morals, is a favorite commonplace of Greek poetry. Cf. Theog. 417, 449–450; Aeschyl. Ag. 390; Soph. Fr. 780, λάμπει γὰρ ἐν χρείαισιν ὥσπερ ἐκπρεπὴς χαλκός.

5. **vivet**: sc. the 'life of fame in others' breath.' Cf. Ov. Met. 15. 878, *perque omnia saecula fama, | siquid habent veri vatum praesagia, vivam.* — **extento aevo**: abl. as *occulto aevo*, 1. 12. 45. Cf. 3. 11. 35 and Verg. Aen. 6. 806, *virtutem extendere factis;* 10. 468, *famam extendere factis.* — **Proculeius**: C. Proculeius, the brother of Maecenas' wife Terentia and of L. Licinius Murena (2. 10) shared his estate, Porphyry tells us, with his brothers, who lost their property in the civil wars. Cf. Cotton's naïve expansion of the passage, 'Soon as this generous Roman saw | His father's sons proscribed by law, | The knight discharged a parent's part, | They shared his fortune and his heart. | Hence stands consigned a brother's name | To immortality and fame.'

6. **in**: cf. 4. 4. 28. — **animi**: gen. of 'reference' with *notus*. Page, holding this impossible, construes *notus* with *vivet* and *animi* as gen. of qual. with Proculeius.

7. **aget**: *bear aloft, upbear*, cf. *levat*, 4. 2. 25. — **penna**: cf. *pinnata fama* (Verg. Aen. 9. 473). Cf. *ibid.* 4. 181; Spenser, Ruins of Time, 'But Fame with golden wings aloft doth fly,' etc.; and Matthew Arnold, 'Hither to come and to sleep | Under the wings of Renown' (Heine's Grave). — **metuente solvi**: *unflagging*, with a possible glance at the wax-joined wings of Icarus. *Indissolubilis* would be unpoetical and impracticable here. Periphrasis with *metuo* ekes out the slender resources of Latin as does periphrasis with *careo*. Cf. 3. 11. 10; 3. 24. 22; 4. 5. 20; Verg. G. 1. 246, *arctos . . . metuentes aequore tingui.* Cf. also 3. 26. 10. n.

8. Cf. Ov. Trist. 3. 7. 50, *me tamen extincto fama superstes erit.*

9 sqq. The Stoic paradox, *dives qui sapiens est . . . et solus formosus et est rex*, Sat. 1. 3. 125. Cf. Cic. Paradox. 6, ὅτι μόνος ὁ σοφὸς πλούσιος, which goes back to Socrates' prayer, πλούσιον δὲ νομίζοιμι τὸν σοφόν, Plat. Phaedr. 279 C. — **regnes**: cf. 'Yet he who reigns within himself, and rules | Passions, desires, and fears is more a king' (Milton, P. R. 2).

11. Tyrrell (Latin Poetry, p. 197) says somewhat captiously, 'What is the meaning of to "join Libya to the distant Gades"?

Surely to unite Africa to Spain by a bridge.' But cf. the millionaire in Petron. 48, *nunc coniungere agellis Siciliam volo ut cum Africam libuerit ire per meos fines navigem.* — **et**: and (so). — **uterque Poenus**: sc. of Carthage and of her Spanish colonies, where remnants of the old Phoenician population doubtless still lingered.

12. **Serviat**: perhaps literally, since the *latifundia* were cultivated by chain-gangs of slaves. With whole passage cf. 3. 16. 31–41. — **uni**: sc. *tibi.*

13–16. The dropsy, symbol of greed, is personified and substituted for the thing it signifies. ὕδρωψ is both the sick man and the malady. The image is a commonplace. Cf. Polyb. 13. 2; Lucil. 28. 27, *aquam te in animo habere intercutem;* Donne, 'the worst voluptuousness, an hydroptic immoderate desire of human learning and languages.' For thirst of dropsy, cf. Ov. Fast. 1. 215.

15–16. **aquosus . . . languor**: lassitude caused by the water. A Greek poet would have had his choice between ὑδατώδης, ὑδερής, ὑδατόχροος, λευκόχροος, and a dozen other convenient derivatives in this connection. The poorer Latin has only the vague *aquosus* for all these, for ὀμβροφόρος, Epode 16. 54, and Homer's πολυπῖδαξ as well. Cf. on 3. 20. 15. — **fugerit**: cf. Epp. 1. 6. 29, *quaere fugam morbi.*

17. **redditum**: despite his restoration. — **Cyri**: typical, cf. Plut. Alex. 30, and Milton's 'won Asia and the throne of Cyrus held | At his dispose.' — **Phraaten**: for his restitution to throne of Parthia, cf. on 1. 26. 5.

18. **beatorum**: cf. 2. 3. 27, 3. 29. 35, for hypermetron, and 4. 9, 46, and Epp. 1. 16. 18–20 for thought.

19. **Virtus**: the Stoic sage, spokesman of the Stoic Virtue (3. 2. 17), uses the porticoes of the people but not their estimates of good and evil (*dissidens plebi,* cf. Epp. 1. 1. 71), like Socrates (Plato, Gorg. 470 e), refuses to count even the Great King happy without knowing how he stands in respect of culture and virtue, defines real kingship as 'a truer mental and higher moral state' (Ruskin), and assigns the safer diadem and the inalienable laurel to him who can pass by heaps of treasure with unreverting eye. — **falsis**: cf. Sal. Cat. 52, *iam pridem . . . nos vera vocabula rerum amisimus.*

21. **regnum**: for sage as king cf. Sat. 1. 3. 133; Epp. 1. 1. 59;

1. 1. 107; Sen. Thyest. 389 sqq. — **tutum**: which the tiara of *Phraates* was not.

22. **propriam**: cf. Sat. 2. 6. 5, *propria haec mihi munera faxis;* Verg. Aen. 3. 85.

23. **inretorto**: Cic. in Cat. 2. 1. 2 says of Catiline leaving Rome, *retorquet oculos profecto saepe ad hanc urbem.* For same idea in different image cf. Pers. Sat. v. 110–112.

24. **acervos**: sc. *aeris acervos et auri*, Epp. 1. 2. 47; cf. Sat. 1. 1. 44; 2. 2. 105; Epp. 1. 6. 35; Tenn. The Golden Year: 'When wealth shall rest no more in mounded heaps.' Milt. Comus: 'unsunn'd heaps | Of miser's treasure.'

ODE III.

Temper thy joy and sorrow, Dellius, with the thought of death. Gather the roses of life while you may. For Dives and Lazarus alike is drawn the inevitable lot that dooms us to Charon's bark and everlasting exile from the warm precincts of the cheerful day.

Quintus Dellius, the boon companion of Antony, was wittily nicknamed by Messalla *desultor bellorum civilium*, the *desultor* being the circus rider who leaps from horse to horse. His last change of front was his desertion of Antony for Octavian through fear of Cleopatra. He stood high in the favor of Augustus, and was the author of memoirs of the Parthian wars and scurrilous letters ostensibly addressed to Cleopatra. Vell. 2. 84; Sen. Suas. 1. 7; Plut. Ant. 59; Sen. de Clem. 1. 10.

1. **Aequam . . . arduis**: the verbal antithesis faintly suggests a latent image: a level head — a steep and rugged path. For *animus aequus* cf. Epp. 1. 18. 112; 1. 11. 30; Plaut. Rud. 402; Lucret. 5. 1117; *Aequanimitas* was the last watchword given out by the Emperor Antoninus Pius on the eve of his death; *mens aequa in arduis*, the motto of Warren Hastings.

2–4. **non secus . . . laetitia**: parenthetic parallel to leading idea. **non secus**: *and likewise, nor less.* Cf. 3. 25. 8.

3. **insolenti**: joy need not be overweening or extravagant, but some men 'ont le bonheur insolent.' — **temperatam**: cf. 3. 4. 66,

and Sen. de Prov. 4. 10: *cum omnia quae excesserunt modum noceant, periculosissima felicitatis intemperantia est.*

4. **moriture**: the inevitable conclusion to the alternative conditions *moestus vixeris* and *bearis.* For neat use of future participle to express any future contingency or probability, cf. 1. 22. 6; 1. 28. 6; 2. 6. 1; 3. 4. 60; 4. 3. 20; 4. 4. 16; 4. 13. 24; 4. 2. 3. — **Delli**: some Mss. read 'Gelli.'

6. **remoto gramine**: cf. 1. 17. 17, *in reducta valle;* Epode 2. 23–27; Tennyson's 'banquet in the distant woods,' In Mem. 89. — **per**: for distributive force, cf. 2. 14. 15; 3. 22. 6; C. S. 21; Epp. 2. 1. 147.

7. **reclinatum**: cf. 2. 11. 14; Tenn. Lucretius: 'No larger feast than under plane or pine | With neighbors laid along the grass to take | Only such cups as left us friendly warm' (Lucret. 5. 1392–93); Milt. P. L., 'as they sat recline | On the soft downy bank damask'd with flowers.'

8. **interiore nota**: inner brand for brand of inner-(most), i.e. oldest and best. For *nota* cf. Sat. 1. 10. 24; Catull. 68. 28, *de meliore nota.* The names of the consuls of the year were stamped on or attached to the *cadus.* Cf. 3. 8. 12; 3. 21. 1.

9–12. Cf. Milton, Comus, 'Wherefore did nature pour her bounties forth | With such a full and unwithdrawing hand?' — **quo**: *qua* and *quid* have been read. Cf. Epp. 1. 5. 12, *quo mihi fortunam si non conceditur uti?* This use of *quo* is made clearer by the following *quid.* Cf. Ov. Met. 13. 516, *quo ferrea resto? quidve moror?* Cf. *quo . . . cur*, Verg. Aen. 12. 879.

9. **ingens pinus**: cf. 2. 10. 9. The pine is dark by implied contrast with *albus*, as well as tall. Cf. on 3. 13. 6–7.

10. **hospitalem**: cf. 'Under the hospitable covert nigh | Of trees thick interwoven' (Milt. P. R.); 'But now to form a shade | For thee green alders have together wound | Their foliage' (Words. River Duddon, 5). Cf. Plat. Phaedr. 230 B. and Verg. G. 4. 24, *obviaque hospitiis teneat frondentibus arbos.* — **amant** wavers between poetic personification and φιλοῦσι, *are wont.*

11–12. 'Why does the huddling brook strive to bicker down its winding way?' Cf. Epp. 1. 10. 21, *quae per pronum trepidat cum murmure rivum;* Ov. Met. 1. 39, *fluminaque obliquis cinxit declivia ripis.*

13. **huc**: *hither bid bring.* — **vina**: acc. plur. always in odes, but *vini* 1. 4. 18; *vino*, 1. 27. 5.

14. **flores . . . rosae**: cf. on 3. 29. 3. The rose has always been the symbol of the brief 'bloom of beauty in the south' — 'Et rose elle a vécu ce que vivent les roses, | L'espace d'un matin.' Cf. *breve lilium* (1. 36. 16); cf. F. Q. 2. 12. 74–75; Waller's 'Go lovely rose'; Ronsard's 'Mignonne, allons voir si la rose'; Auson, Idyll. 14; Herrick, 208; Anth. Pal. 11. 53.

15. **res**: like *ratio* and *causa*, a blank check to be filled out by the context. — **aetas**: *thy youth.* Cf. 1. 9. 17; 4. 12. 26, *dum licet.* — **sororum**: sc. *Parcarum*, the Greek fates. Cf. Lowell, 'Spin, spin, Clotho, spin, Lachesis twist and Atropos sever'; Milton, Arcades, 'those that hold the vital shears'; Lycidas, 'comes the blind Fury with the abhorred shears | And slits the thin-spun life'; Plato Rep. 617 c.; F. Q. 4. 2. 48, '. . . most wretched men whose days depend on threads so vain'; Boileau, Epître VI., 'mon esprit tranquille | Met à profit les jours que la Parque me file.'

16. **atra**: darkened by association with death. Cf. *nigrorum* (4. 12. 26); *Stamina pulla* (Martial, 4. 73. 4); but *aurea* in compliment to Domitian (6. 3. 5); 'whitest wool' (Herrick, 149. 17).

17. **coemptis**: cf. 1. 29. 13; and for the laying of field to field, cf. Epp. 2. 2. 177; **saltibus**: hill pastures (Epp. 2. 2. 178); the 'high lawns' of Milton's Lycidas. — **domo** is the city house.

18. **villa**: for villa by Tiber, cf. Propert. 1. 14. — **flavus**: cf. 1. 2. 13. — **lavit**: 'laves,' not *lavat*, 'washes,' is the form used in the odes.

19. **cedes**: pathetic anaphora. Cf. 3. 3. 18; 4. 4. 70, and for sentiment, 2. 14. 21. — **extructis**: cf. Epode 2. 43; Sat. 2. 3. 96, *divitiis . . . quas qui construxerit.*

20. **heres**: cf. on 2. 14. 25.

21–24. It matters not whether rich and sprung from ancient Inachus, or poor and of the lowliest lineage, thou lingerest in the light of day (doomed) victim (that thou art) of unpitying Orcus. Other renderings assume that *sub divo* must mean 'without a roof to cover your head,' and can apply only to the pauper. Cf. Coriolanus, 4. 5, 'Where dwellest thou? *Cor.*, Under the canopy.' — **Inacho**: eponym of river and first mythical king of Argos. Cf. 3. 19. 1. n.; Verg. Aen. 7. 372.

23. **sub divo**: cf. 1. 18. 13; 3. 2. 5; ὕπ' αἰθέρι, Aesch. Eumen. 368. — **moreris**: life is only a *mora mortis*, this world, 'this battered caravanserai | Whose portals are alternate night and day,' is, as Epictetus and the Imitation tell us, an inn, not a home. ''Tis but a tent where takes his one day's rest | A Sultan to the realm of death addrest' (Omar Khayyám); παρεπιδημία τίς ἐστιν ὁ βίος (Pseudo-Plat. Axiochus, 365 B); *Commorandi enim natura deversorium nobis, non habitandi dedit* (Cic. Cat. Maior, 23. 84); *Paulumque morati | serius aut citius sedem properamus ad unam* (Ov. Met. 10. 32). For commonplace of impartiality of death, cf. 1. 4. 12; 2. 18. 32; 4. 7. 23; Job, 3. 19; Pind. Nem. 7. 19; Simon. Fr. 38.

24. **nil miserantis**: νηλεὲς ἦτορ ἔχων (Hes. Theog. 456). Cf. 2. 14. 6, and Ronsard, A Son Laquais, 'que nous sert l'estudier, | Sinon de nous ennuyer, | Et soin dessus soin accrestre, | A nous qui serons peut-être, | Ou ce matin, ou ce soir | Victime de l'Orque noir? | De l'Orque qui ne pardonne, | Tant il est fier, à personne?'

25. **cogimur**: as by a shepherd. So *coerces*, 1. 10. 18; *compulerit*, 1. 24. 18.

26. **urna**: so Verg. Aen. 6. 432, *quaesitor Minos urnam movet.* Cf. 3. 1. 16 and Sen. Herc. Fur. 193, *recipit populos urna citatos.* 27–28: 'When our lot leaps out it will put us on board Charon's boat for everlasting exile.'

27. **aeternum**: note the suggestive hypermetron. Cf. 3. 29. 35.

28. **exsilium**: cf. Longfellow, Cemetery at Newport, 'The long mysterious exodus of death'; Dante, Infern. 23. 117, 'disteso in croce | Tanto vilmente nel eterno esilio.' — **cumbae**: cf. Translations from Lucian, Emily J. Smith, p. 119; Propert. 4. 17. 24, *torvi publica cumba senis;* Verg. Aen. 6. 303; Sen. Herc. Fur. 779, *cumba populorum capax;* Juv. Sat. 2. 151.

ODE IV.

Horace banters with heroic precedents a gentleman who has fallen in love with a serving-maid. Xanthias of Phocis is as real or unreal as Gyges of Cnidus (2. 5. 20); or Hebrus of Lipara (3. 12. 6); or Calais, the son of Ornytus of Thurium (3. 9. 14); or the

brother of Opuntian Megilla (1. 27. 10). For theme, cf. Ov. Am. 2. 8. 9. Translations by Duke, Johnson's Poets, 9. 215; by Hamilton, *ibid.*, 15. 638. Imitations, by Rowe, *ibid.*, 9. 471; by Smart, *ibid.*, 16. 76. Cf. also Ronsard's pretty ode, 'Si j'aime depuis naguiere | Une belle chambriere.'

1. **ne sit**: *don't blush* or *lest you blush.* Cf. 1. 33. 1; 4. 9. 1.

2. **prius**: you are not the first. Cf. Theoc. 13. 1–3. — **insolentem**: *stern*, *proud*, as portrayed, A. P. 122, *Iura neget sibi nata nihil non arroget armis.* Possibly *insolentem* here = albeit unused to love. Cf. 1. 5. 8.

3. **Briseis**: Hom. Il. 1. 346, 9. 343. Cf. Landor, 'And never night or day could be his | Dignity hurt by dear Briseis.' — **niveo colore**: abl. instr. with *movit.* Cf. Theoc. 11. 20, λευκοτέρα πακτᾶς; *Supra*, 1. 19. 5, *Pario marmore purius.* νιφόεσσα Ἑλένη is quoted from Ion. Cf. also 'Her brow is like the snawdrift'; Shakspeare's 'Hide, oh, hide those hills of snow'; 'nor scar that whiter skin of hers than snow' (Othello, 5. 2); and F. Q. 2. 1. 11, 'Snowy breast'; and 'The daisies . . . looked dark against her feet; the girl was so white' (Aucassin and Nicolette); Anth. Pal. 5. 84.

5. **movit**: cf. 1. 2. 5. — **Telamone natum**: Τελαμώνιος Αἴας. Cf. on 1. 7. 21 and 1. 15. 19.

6. **captivae**: app. with *Tecmessae.* Antithetic juxtaposition with *dominum.* — **Tĕcmessae**: note Greek prosody. On her, cf. Soph. Ajax, 211.

8. **virgine rapta**: Cassandra, from altar of Athena, by Ajax Oileus, Verg. Aen. 2. 404. The syntax wavers between abl. abs. and that of 3. 9. 6 and 4. 11. 33.

9. **barbarae**: Phrygiae: so frequently in Euripides and in Latin tragedy. Cf. Epp. 1. 2. 7, *Graecia barbariae lento collisa duello.*

10. **Thessalo victore**: abl. abs., *before their Thessalian conqueror.* Achilles, Neoptolemus, or the Thessalians collectively, according to the point of view. Achilles' slaughter of the Trojans, in the later books of the Iliad, is probably meant. — **ademptus Hector**: *the removal of Hector.* The concrete Latin reserves the noun for the real thing or person, and denotes relations or aspects by limiting adjectives or participles, thus avoiding the abstract

verbals of English idiom. Cf. 1. 3. 29–30, *ignem . . . subductum;* 1. 18. 9; 1. 36. 9; 1. 37. 13; 2. 9. 10; 3. 7. 17; 3. 8. 14; 4. 4. 38–39; *Hasdrubal devictus*, 4. 11. 7. Cf. also n. on 3. 24. 42.

11. **leviora tolli**: cf. Il. 24. 243; Anony. Apud Sen. Suas, 2. 19, *Ite triumphantes, belli mora concidit Hector*, and Verg. Aen. 9. 155.

12. **Grais**: with both *tradidit* and *leviora tolli* (epexegetic).

13. **nescias an**: Thou mayst think it likely, thou canst not know but that. *Contra* 4. 7. 17, *Quis scit an*, who can feel sure that? — **generum**: Horace playfully asks when he is to offer congratulations. — **beati**: *well-to-do, rich.* Cf. 3. 7. 3.

14. **flavae**: cf. on 1. 5. 4. The fine lady in Juvenal Sat. 6. 354 has *flavam cui det mandata puellam.*

15. **regium**: as who should say her sires were kings in the Emerald Isle. — **genus**: with *maeret*, no need to supply *est.* She mourns her (lost) royal rank and the unkindness of the household gods.

17–18. 'Rest assured that in her thou hast not chosen a love from the base plebeian throng.'

17. **scelesta**: cf. *infidum*, *profanum*, *malignum*, *volgus.*

18. **dilectam**: with dat. 1. 21. 4.

19. **aversam**: perhaps playful, as the rapacity of her class was proverbial.

20. **pudenda**: cf. 1. 27. 15, *erubescendis.*

21. **teretes**: *shapely.*

22. **integer**: *heartwhole; Contactus nullis cupidinibus,* Propert. 1. 1. 2. Cf. 3. 7. 22. — **fuge**: cf. 1. 9. 13.

23–24. **octavum**: Horace was forty years old B.C. 25. Cf. 4. 1. 6, about ten years later, *circa lustra decem.* The technical phrase suggested and avoided is *condere lustrum.* Cf. *condere diem*, 4. 5. 29. For thought, cf. Thackeray's Age of Reason: 'Then you know the worth of a lass | Once you have come to forty year.' Landor lowers the danger line by eight years: 'I know those ankles small and round | Are standing on forbidden ground; | So fear no rivalry to you | In gentlemen of thirty-two.' — **trepidavit**: 'has all too quickly reached' or 'is hovering on the verge of.' A favorite word. Cf. 2. 11. 4; 2. 3. 12; 2. 19. 5; 3. 27. 17; 3. 29. 32; 4. 11. 11.

ODE V.

Lalage is not yet ripe for love. Cf. 3. 11. 9–12. The elaboration of the metaphors of the heifer and the unripe grape is displeasing to modern taste. Cf. Anth. Pal. 5. 124.

1. **valet**: with inf., cf. on 1. 34. 12.

2. **aequare**: sc. in drawing the plow. Cf. 1. 35. 28.

5. **circa**: cf. 1. 18. 2; in this sense with *animus*, first in Horace, G. L. 416. 5.

5–7: So Silvia's pet deer alternates between the stream and the bank (Verg. Aen. 7. 494–495).

6. **iuvencae**: for metaphor, cf. Judges, 14. 18; Theoc. 11. 21; Soph. Trach. 529.

9. **praegestientis**: so *praetrepidans* (Cat. 46. 7). — **tolle**: cf. 1. 27. 2 and Epp. 1. 12. 3, *tolle querelas*.

10. **immitis**: cf. *contra*, *mitibus pomis*, ripe apples (Epode 2. 17). — **uvae**: cf. τέρειν' ὀπώρα δ' εὐφύλακτος οὐδαμῶς (Aeschyl. Suppl. 998); ὄμφαξ (Anth. Pal. 5. 20); 'no grape that's kindly ripe could be | So round, so plump, so soft as she, | Nor half so full of juice' (Sir John Suckling). — **lividos**: the curious distinguish three grades of ripeness marked by *livor*, *purpureus color*, and *niger*. Cf. one of the rare poetic lines in Juv. (Sat. 2. 81), *uvaque conspecta livorem ducit ab uva;* Ov. Met. 3. 484, *ut variis solet uva racemis | ducere purpureum, nondum matura, colorem;* Cat. 17. 16, *puella . . . adservanda nigerrimis diligentius uvis.*

12. **varius**: epithet of effect transferred to cause. Cf. Tennyson's 'Autumn laying here and there | A fiery finger on the leaves' (In Mem. 99).

13. **sequetur**: sc. Lalage. — **currit**: ἡ δ' ὥρη λαμπάδ' ἔχουσα τρέχει (Anth. Pal. 12. 29. 2; cf. 10. 81. 4). — **ferox**: *ruthless.* Cf. *invida aetas* (1. 11. 7).

14. **dempserit**: cf. Ovid's *deme meis annis et demptos adde parenti* (Met. 7. 168). It is not strictly logical here since the years added to Lalage are not taken from the lover; but they are in a sense taken from his prime as *anni recedentes* (A. P. 176). Cf. Soph. Trach. 547; and Sir Charles Sedley, To Chloris: 'Age from no face took more away | Than youth concealed in thine.'

15. **adponet**: cf. 1. 9. 15 and Persius, Sat. 2. 1–2, *Hunc, Macrine, diem numera meliore lapillo | qui tibi labentes apponit candidus annos.* — **proterva**: possibly continuing the image of the heifer, but cf. 3. 11. 11. n.

17. **Pholoe**: cf. 1. 33. 7. — **fugax**: cf. Pope, 'The sprightly Sylvia trips along the green | She runs, but hopes she does not run unseen'; and *inter vina fugam Cinarae maerere protervae* (Epp. 1. 7. 28).

18. **humero nitens**: cf. 'Though my arms and shoulders | Dazzle beholders' (Rossetti, A Last Confession). Cf. 1. 2. 31.

19. **pura**: *in cloudless sky.* Cf. 1. 34. 7. — **renidet**: 2. 18. 2; 3. 6. 12; Epode 2. 66.

20. **luna mari**: cf. Herrick, 105, 'More white than are the whitest creams, | Or moonlight tinselling the streames.' 'A hand as white as ocean foam in the moon' (Tenn. Maud, 25. 2).

22. **mire**: with *falleret* rather than with *sagaces*, though *mire novus* occurs (Sat. 2. 3. 28).

23. **obscurum**: i.e. *obscuratum.* — **solutis**: cf. 3. 4. 62; Epode 11. 28. Cf. long hair of boy in Juv. 15. 137.

24. So Statius, Achill. 1. 336, of Achilles hiding among the girls at Scyros, says, *fallitque tuentes | ambiguus tenuique latens discrimine sexus.* Cf. 1. 8. 16. Lalage is forgotten. Of this pretty picture Tyrrell (Latin Poetry, p. 199) severely says, 'The runnel is exquisitely smooth, but its shallow waters flow where they will from their natural channel and end in a puddle.'

ODE VI.

Septimius, ready if need be to go with me to the ends of the world, may Tibur be the haven of repose for my old age, or, failing that, Tarentum, loveliest nook of earth, in the land of the olive and the vine. There, when the end comes, thou shalt drop the tear thou owest on the ashes of thy poet friend. Cf. Sellar, p. 147.

A Septimius is recommended to the good offices of Tiberius (Epist. 1. 9); and the name recurs in a letter of Augustus cited in Suetonius' life.

Imitation in Dodsley, vol. 4, p. 280.

1. **Gades**: i.e. the pillars of Hercules, the proverbial limit of the known world (2. 2. 11; Pind. Nem. 4. 69, and *passim*). Cf. 1. 34. 11, *Atlanteus finis*. — **aditure**: sc. *si opus sit*. Cf. 4. 3. 20, *donatura . . . si libeat*, and 2. 3. 4. n. 'Where thou goest I will go' was the conventional expression of friendship from the time of Pylades and Orestes. Cf. Cat. 11. 1, *Furi et Aureli comites Catulli | Sive in extremos penetrabit Indos.*

2. **Cantabrum**: tribe of N. W. Spain attacked by Romans *circa* B.C. 29, rebelled and repressed by Augustus 27–25, finally subdued by Agrippa 19. Cf. 3. 8. 21; 4. 14. 41; Justin, 44. 5. 8; Flor. 4. 12. 47. These facts hardly date the ode. — **iuga**: the image is from oxen or horses. Cf. 2. 5. 1; 1. 33. 11; Pind. Pyth. 2. 93; Soph. Antig. 291. It has become a literary commonplace. Shaks. Henry VI. 3. 3. 1, 'Yield not thy neck to fortune's yoke'; Macaulay, Proph. of Capys, 22, 'Beneath thy yoke the Volscian | Shall veil his lofty brow'; Lucan, 1. 19, *sub iuga iam Seres iam barbarus isset Araxes.* Perhaps there is a hint, too, of the 'passing the enemy under the yoke,' *sub iugum mittere* (Caes. B. G. 1. 12).

3. **Syrtes**: 1. 22. 5; Verg. Aen. 4. 41, *inhospita Syrtis*. — **Maura**: is accurate enough for poetry.

5. Cf. 1. 7; 1. 18. 2. — **Argēo**: Ἀργείῳ. Cf. 3. 16. 12; 3. 3. 67; 4. 6. 25. — **positum**: Verg. Aen. 4. 211–212, *urbem . . . posuit*. — **colono**: colonist, not *ruris colono* (1. 35. 6; 2. 14. 12).

6. **utinam**: 'A melancholy *utinam* of my own,' in Sir T. Browne's phrase. Cf. 1. 35. 38. — **senectae**: the dative is warmer. For sentiment, cf. Martial, 4. 25. 7, *vos eritis nostrae requies portusque senectae.*

7. **sit**: cf. 1. 2. 5. n. — **modus** is felt first absolutely and then with the genitives. — **lasso maris**: cf. *fessi rerum* (Verg. Aen. 1. 178); *peregrino labore fessi* (Cat. 31. 8); *odio maris atque viarum* (Epp. 1. 11. 6). ἁλίκμητος. Cf. Anth. Pal. 9. 7. 5.

9–12. Tibur and Tarentum similarly coupled Epp. 1. 7. 45.

9. **unde**: sc. *Tibure*. — **Parcae . . . iniquae**: the unkindness of destiny. Cf. 2. 4. 10. n., and for *iniquae*, 2. 4. 16. — **prohibent**: 1. 27. 4.

10. **pellitis**: covered with skins to protect their fine fleece, *ne lana inquinetur* (Varro, R. R. 2. 2. 18). Hence the breed sometimes called *tectae oves*. Cf. Plin. N. H. 8. 189. For quality of

their wool, cf. Martial, 2. 43. 3; 5. 37. 2; 8. 28. 4. — **ovibus**: dat. with *dulce*. — **Galaesi**: the river near Tarentum (Verg. G. 4. 126). The region was praised already by Archilochus as *καλός* and *ἐφίμερος*.

11. **petam**: subj. perhaps, putting conclusion as wish.

12. **Phalantho**: the Spartan Phalanthus was said to have founded Tarentum *circa* B.C. 707. Cf. Paus. 10. 10. 6; Strabo, 6. 278. For syntax, cf. 3. 29. 27, *regnata Cyro Bactra*, and Verg. Aen. 6. 794.

14. **angulus**: with *terrarum*. Cf. *angulus iste*, of his Sabine farm (Epp. 1. 14. 23). Sainte-Beuve wrote on the margin of his Horace, "Heureux Horace! quel n'a pas été son destin! quoi! parce qu'il a une fois exprimé en quelques vers charmants son bonheur champêtre *et décrit son coin de terre préféré*, voilà que les vers faits à plaisir pour lui seul et pour l'ami auquel il les adressait, se sont depuis emparés de toutes les mémoires, et s'y sont si bien logés qu'on n'en concoit plus d'autres, et qu'on ne trouve que ceux-là dès qu'il s'agit pour chacun de célébrer sa propre retraite chérie." — **ridēt**: note quantity. — **Hymetto**: Ὑμήττιον μέλι (Suidas) was proverbial (Otto, p. 169). Cf. 'And still his honied wealth Hymettus yields.' For the *comparatio compendiaria*, cf. 2. 14. 28.

15. **decedunt**: personifies. — **viridi**: cf. 'Thine olive *green* as when Minerva smiled' (Byron); 'it is gray-green' (Ruskin); *γλαυκόχροος* (Pindar).

16. **Venafro**: dat. (1. 1. 15. n.). Cf. Varro, R. R. 1. 2. 6, *quod vinum (conferam) Falerno? quod oleum Venafro?* Cf. 3. 5. 55; Sat. 2. 4. 69.

17–18. Cf. 'Smooth life had flock and shepherd in old time, | Long springs and tepid winters on the banks | Of delicate Galaesus' (Words. Prelude).

17. **tepidas**: cf. Epist. 1. 10. 15, *est ubi plus tepeant hiemes?* Pers. Sat. 6. 6, *mihi nunc Ligus ora | intepet.*

18. **Iuppiter**: cf. Epode 16. 56. — **Aulon**: apparently a vale (channel, *αὐλών*), but cf. Verg. Aen. 3. 553 (C ?) *Aulonisque arces.* — **amicus**: i.e. *dilectus*. Cf. 1. 26. 1. Bentley reads *apricus*, Heinsius *amictus*, i.e. clad with fertile vines. But for *fertilis* = giver of fertility, cf. Ov. Met. 5. 642, *dea fertilis.* Cf. also Martial,

13. 125, and Statius, Silv. 2. 2. 4, *qua Bromio dilectus ager, collesque per altos | uritur et prelis non invidet uva Falernis.*

22. **arces**: *heights* (cf. 1. 2. 3), but with a hint of the Epicurean *sapientum templa serena* (Lucret. 2. 8). Cf. Wordsworth, 'Students with their pensive citadels.' — **calentem**: cf. Verg. Aen. 6. 212–228; Munro on Lucret. 3. 906–907; Stat. Silv. 2. 1. 2, *et adhuc vivente favilla.*

23. **debita**: cf. Shaks. Julius Caes. 5. 3, 'Friends, I owe more tears | To this dead man than you shall see me pay': Cowper, Loss of Royal George, 'And mingle with the cup | The tear that England owes.'

24. **vatis**: cf. 4. 6. 44; 1. 31. 2. n.

ODE VII.

Welcome home at last, dear old companion of my tent and table, Pompeius! Together we made the campaign of Philippi, when I lost my shield. Then Mercury snatched me away in a Homeric cloud, while the withdrawing wave swept thee back again to war. Come then and share the cask I have kept for thee! I cannot drink too deep to thy home-coming.

Pompeius is unknown. The ode tells its own story.

1. **tempus in ultimum**: *extremest peril.* Cf. Cat. 64. 151, 169, *supremo in tempore.*

2. **deducte . . . duce**: note verbal play. Brutus was *captain of the war* in the campaign of Philippi, B.C. 43–42.

3. **quis**: no answer is needed, but the Jove of l. 17 is meant not without complimentary allusion to the clemency of his vicegerent on earth (1. 12. 51), Augustus, who says of himself, Mon. Ancyr. 1. 14, *Victor omnibus superstitibus civibus pepercit.* Cf. Verg. Ecl. 1. 19. — **redonavit**: cf. 3. 3. 33, where force of *re* is different. — **Quiritem**: (the plural only, in normal prose) (1) *burgher* in antithesis to *miles*; (2) *to full citizenship*, i.e. not *capite deminutus* (3. 5. 42. n.). Cf. Ἀργεῖος ἀνὴρ αὖθις (Aeschyl. Eum. 727).

4. **Italo**: cf. 2. 13. 18; 3. 30. 13; 4. 4. 42; 4. 15. 13.

5. **Pompei**: dissyllabic. Cf. Epp. 1. 7. 91. — **prime**: *earliest*, or perhaps, in the enthusiasm of the hour, *first and foremost.* So

Catullus (9. 1) is not thinking of Calvus when he welcomes Veranius back from Spain, *Verani omnibus e meis amicis | antistans.*

6. **morantem**: cf. 'The better part now of the lingering day | They travell'd had' (F. Q. 1. 6. 34).

7. **fregi**: cf. Tenn. In Mem. 79, 'And *break* the livelong summer day | With banquet in the distant woods.'

8. **malobathro**: see lexicon. Construe with *nitentes*. — **Syrio**: Antioch was the emporium of Oriental trade. Cf. 1. 31. 12; 2. 11. 16, *Assyria;* Cat. 6. 8, *sertis ac Syrio fragrans olivo;* Tibull. 3. 6. 63.

9. **et celerem fugam**: recurs 2. 13. 17.

10. **sensi**: emphatic, 'they must take it in sense that feel it.' Cf. 3. 27. 22; 3. 5. 36; 4. 4. 25; 4. 6. 3. — **relicta . . . parmula**: Alcaeus (fr. 32, Herod. 5. 95), Anacreon (fr. 26), and Archilochus (fr. 6). The jest to an ancient lay in the contrast between the awful severity of Spartan feeling towards the ῥίψασπις ['return with this or on it,' said the Spartan mother] and the ingenuous avowal of Archilochus, 'Some Thracian strutteth with my shield, | For, being somewhat flurried, | I left it by a wayside bush, | As from the field I hurried; | A right good targe, but I got off, | The deuce may take the shield; | I'll get another just as good | When next I go afield.' The kind of folk that have no horror of a joke will decline to discuss Horace's courage in this connection. Cf. De Quincey's amusing diatribe, Works, Masson, Vol. XI., p. 121.

10–11. The headlong rout, the loss of the shield, and the downfall of those who were so bold before the battle, are so many indirect compliments to the prowess of Augustus. Horace is 'reconstructed' and can afford to laugh at the 'terrible whipping we got.' — **fracta virtus**: cf. Cic. ad Fam. 7. 3. 3, *integri . . . fractos.*

12. **solum**: simply, *were overthrown*, or *bit the dust.* Cf. Il. 2. 418. To take it as an allusion to the pitiful supplications of the defeated (Caes. B. C. 3. 98) would make Horace indeed the 'valet-souled varlet of Venusia' of Swinburne.

13. **Mercurius**: the guardian of poets, 2. 17. 29.

14. **sustulit aere**: mock-heroic imitation of Iliad, 20. 444; 3. 381. Cf. Verg. Aen. 1. 411.

15. **in bellum**: with both *resorbens* and *tulit*. Cf. Epp. 2. 2. 47, *civilisque rudem belli tulit aestus in arma*. The image is perhaps primarily that of a shipwrecked sailor. Cf. ἀναροιβδεῖ (Odyss. 12. 105). But there is a suggestion of the commonplace wave of war. Cf. Tyrt. 12. 22 κῦμα μάχης; Lucret. 5. 1288, 1433; Aeschyl. Septem, 64; Arnold, Palladium, 'Backward and forward roll'd the waves of fight.'

17. **ergo**: the conclusion of the whole matter, all's well that ends well. With different force, 1. 24. 5. — **obligatam**: here of the thing vowed and due, in 2. 8. 5 of the person bound and due to penalties. — **dapem**: technical for feast accompanying sacrifice.

18. **longa**: B.C. 44–31? — **latus**: cf. 3. 27. 26 and *corpora deponunt* for *se deponunt* (Lucret.).

19. **lauru**: a shade tree, 2. 15. 9. 'Peace has its laurels,' Horace slyly says.

21–28. Orders for the imaginary banquet. Cf. 2. 3. 13; 3. 19. 10. On difference of treatment of wine in Greek and Latin poetry, cf. interesting remarks of Sellar, p. 126.

21. **oblivioso**: effect as epithet of cause. Cf. Alcaeus, fr. 41, οἶνον . . . λαθικηδέα; Shakspeare's 'insane root'; 'sweet oblivious antidote'; 'all the drowsy syrups of the world'; Milton's 'sleepy drench' and 'oblivious pool'; Chaucer's 'sleepy yerde' (the Caduceus of Mercury); Tennyson's 'The sound of that forgetful shore' (In Mem. 35).

22. **ciboria**: in this rare word Bücheler sees an allusion to Pompeius' service with Antony in Aegypt. Cf. τὰ Αἰγύπτια κιβώρια (Ath. 11, p. 477). — **exple**: cf. 'Fill high the bowl with Samian wine.' — **funde**: sc. on your hair.

23. **quis**: rhetorical questions to work up a Bacchanalian frenzy. Cf. 3. 19. 18; 3. 28. 1–4; 2. 11. 18–21. Mrs. Browning, Wine of Cyprus, 6, 'Who will fetch from garden closes | Some new garlands while I speak, | That the forehead, crowned with roses, | May strike scarlet down the cheek?' — **udo**: *soft*, *lithe*, rather than *dewy*. Cf. ὑγρός and Theoc. 7. 68, πολυγνάμπτῳ τε σελίνῳ.

24. **deproperare**: *prepare with speed*. Cf. *properet*, 3. 24. 62. For intensifying *de*, cf. 3. 3. 55; 1. 18. 9; 2. 1. 35.

25. **curatve**: cf. 1. 30. 6. n. — **Venus arbitrum**: cf. 1. 4. 18.

Venus, the best throw of the four *tali*, showed four faces all different; *Canis*, the worst, showed all four alike.

27. **Edonis**: i.e. Thracians. Cf. 1. 27. 2. A lost play of Aesch., the Edoni, may have suggested the comparison. — **recepto**: 4. 2. 47.

28. **furere**: cf. 3. 19. 18. n.

ODE VIII.

A Sonnet to a Coquette.

Fair and faithless I might trust thee yet, had the gods punished thy false oaths by marring one ivory finger nail or tarnishing one tooth of pearl. But at lovers' perjuries they only laugh. Thy beauty and the number of thy victims increase day by day.

Cf. Sellar, p. 169. For theme, cf. Ov. Amor. 2. 8. There is an excellent translation by Sir Charles Sedley. Cf., also, Duke, Johnson's Poets, 9. 216. The origin of name Barine is uncertain. Some think it 'the maid of Bari' (Barium).

1. **iuris . . . peierati**: perhaps a new coinage after analogy of *ius iurandum*. *pe* is the pejorative *per* of *perperam* and *peior*.

3. **dente**: is perhaps strictly abl. of qual. with *fieres*, *ungui* abl. of deg. or cause with *turpior*, but this is to consider it too curiously. For superstition that perjury entailed bodily blemish, cf. Theoc. 9. 30; 12. 24, and Ovid's ingenious elaboration of the idea (Am. 3. 3. 1. sqq.).

6. **votis**: dative, preferably, cf. Epode 17. 67; she has forfeited her head to the penalties (*devotiunculis*) invoked if she lie. Cf. Tennyson's Vivien, 'May yon just heaven that darkens o'er me send | One flash that, missing all things else, may make | My scheming brain a cinder if I lie.' — **enitescis**: cf. 1. 5. 13; 1. 19. 5; Cat. 2. 5.

7. **prodis**: *walkest abroad*, the cynosure of all eyes. Cf. 3. 14. 6; Tibull. 3. 1. 3. So *procedere*, Propert. 1. 2. 1. So προιέναι.

8. **cura**: technical in love's vocabulary. Verg. Ecl. 10. 22, *tua cura Lycoris*. Propert. 3. 32. 9, Coventry Patmore, Angel in the House. 'And in the records of my breast, | Red-lettered, emi-

nently fair | Stood sixteen, who beyond the rest | By turns till then had been my care.'

9. **expedit**: you actually thrive on it. — **matris**: cf. Propert. 3. 13. 15. *Ossa tibi iuro per matris et ossa parentis* | *Si fallo cinis, heu, sit mihi uterque gravis.* — **opertos**: i.e. *sepultos* (Verg. Aen. 4. 34).

10. **fallere**: *swear falsely by.* Cf. Verg. Aen. 6. 324. — **taciturna**: the eternal poetic contrast between the *severa silentia noctis*, 'The silence that is in the starry skies,' and the agitation of the human breast 'wherein no nightly calm can be.' Cf. Theoc. 2. 38–39; Epode 15. 1; Catull. 7. 7, *Aut quam sidera multa cum tacet nox* | *furtivos hominum vident amores;* O. W. Holmes, 'But when the patient stars look down | On all their light discovers, | The traitor's smile, the murderer's frown, | The lips of lying lovers'; and Heine: 'Wenn junge Herzen brechen, | So lachen drob die Sterne.'

11. **gelida**: 'Death lays his icy hand on kings' (Shirley). 'Barren rage of death's eternal cold' (Shak., Sonnet 13).

12. **carentes**: cf. 3. 26. 10. n.

13. **ridet**: cf. Rom. and Jul. 2. 2, 'Yet if thou swear'st | Thou mayst prove false; At lovers' perjuries, | They say Jove laughs'; Pseudo-Tibull. 3. 6. 49, *periuria ridet amantum;* Plato, Symp. 183 B; Callim. Epig. 27. 3; Anth. Pal. 5. 6. — **inquam**: *ridet* repeats thought of *expedit.*

14. **simplices**: *guileless* or *easy going*, εὐηθεῖς, *faciles* (Verg. Ecl. 3. 9).

14–16. Cf. the representation in ancient gems of Cupid turning the *cos versatilis;* the little loves sharpening their darts in the corner of Correggio's Danae, and Thorwaldsen's Vulcan forging arms for Cupid. Cruel Cupid bears πυρίπνοα τόξα, and his shafts are αἱματόφυρτα, dripping with hearts' blood. Cf. Anth. Pal. 5. 180. 1.

16. **cruenta**: is transferred to *cote* from *sagittas.*

17. **adde quod**: the *huc accedit quod* of prose. Latin poetry can hardly avoid an occasional prosaically explicit logical juncture. Cf. 2. 18. 23; 3. 1. 41; 3. 11. 21; Ovid. Pont. 2. 9. 47; Lucret. 4. 1121–1122 bis. — **tibi crescit**: cf. Sen. Herc. Fur. 874, *tibi* (sc. *morti*) *crescit omne* | *et quod occasus videt et quod ortus.*

18. **servitus**: *to be thy slaves.* Cf. Propert. 1. 5. 19. *Tum grave servitium nostrae cogere puellae | discere.*

19. **Impiae**: not necessarily because of her perjuries, but because 'the slight coquette she cannot love.' Cf. Propert. 2. 9. 20; Ov. Met. 13. 301. *Me pia detinuit coniux, pia mater Achillem.* — **dominae**: cf. 2. 12. 13. n.

20. **minati**: the lover's inability to execute such threats was a commonplace of comedy. Cf. Ter. Eunuch. 1. 1; Hor. Sat. 2. 3. 262; Pers. Sat. 5. 161; Tibull. 2. 6. 13; Anth. Pal. 5. 254, 256. 5.

21. **iuvencis**: *for their sons*, the image of 2. 5. 6. Cf. Lucret. 5. 1073.

22. **miserae**: from fear of Barine.

23. **Virgines**: so *puellae* (3. 14. 11).

24. **aura**: cf. the *popularis aura* (3. 2. 20; 1. 5. 11); Propert. 3. 23. 15, *si modo damnatum revocaverit aura puellae;* Ov. Am. 2. 9. 33, *incerta Cupidinis aura;* Eurip. Iph. Aul. 69, πνοιαὶ . . . Ἀφροδίτης; Sir Robert Ayton, 'Thy favors are but like the wind | That kisses everything it meets.' 'The young girls that brought an *aura* of infinity' (James, Psychol. 1. 233). There is no need to continue the metaphor of *iuvencis* with the aid of Verg. G. 3. 251.

ODE IX.

A poetic 'Consolation.' Nature shows not always her wintry face, but thou, Valgius, art still mourning the loss of thy Mystes. Even Nestor, the father of Antilochus, and the sisters of Troilus were consoled at last. Leave thy womanish laments and let us sing the triumphs of Caesar.

There is a translation by Dr. Johnson. Cf. Ronsard, A Mr. Mellin, 'Toujours ne tempeste enragée | Contre ses bords la mer Égée . . . Toujours l'hiver de neiges blanches | Des pins n'enfarine les branches,' etc.

C. Valgius Rufus, *consul suffectus*, B.C. 12, wrote elegies said to be alluded to by Verg. (Ecl. 7. 22), medical and rhetorical works, and an epic which Tibullus (?) thought 'Homeric.' *Valgius: aeterno propior non alter Homero* (Tibull. 4. 1. 181). Verses 19 and 20

have been thought an allusion to the Eastern embassy of Tiberius, B.C. 20, but may refer to the Oriental envoys sent to Augustus in Spain B.C. 27–25. Mon. Ancyr. 5. 51.

1. **non semper**: so 2. 11. 9. Cf. Otto, p. 113. For sentiment and imagery, cf. Plut. Cons. ad Apoll. 5; Southwell, Time goes by Turns, Ward's Poets, 1. 482; Herrick, Hesper. 726, 'Clouds will not ever poure down rain; | A sullen day will cleere again. | First, peales of thunder we must heare, | Then lutes and harpes shall stroke the eare'; Theoc. 4. 43; Sen. Ep. 107, 108. — **hispidos**: possibly proleptic of the effect of the rain, or suggestive of the barren stubble of a wintry field, or of the neglected beard and hair (*hispida facies*, cf. 4. 10. 5) of grief.

2. **Caspium**: a stormy sea. Cf. Milton, P. L. II.: 'As when two black clouds, | With heaven's artillery fraught, come rattling on | Over the Caspian.' But cf. 1. 1. 14. n.; 1. 26. 2.

3. **inaequales procellae**: either *fitful blasts*, Milton's 'gusty flaws,' or on analogy of *inaequali tonsore*, Epp. 1. 1. 94, *roughening gales*. Cf. Shelley's 'curdling winds,' and Shaks. Sonnet, 6: 'winter's ragged hand.' 'Ruffling winds,' Herrick, 721.

4. **usque**: cf. 1. 17. 4. — **Armeniis**: i.e. on Mount Taurus. Cf. Xen. Anab. 4. 4.

5. **stat**: cf. 1. 9. 1. — **iners**: cf. 3. 4. 45; 4. 7. 12; 1. 22. 17, *pigris . . . campis*.

7. **Garganus** is an exposed sea-girt promontory of Apulia. Cf. Epp. 2. 1. 202, *Garganum mugire putes nemus*. — **laborant**: cf. 1. 9. 3. Arnold, The New Sirens, 'saw the hoarse boughs labor in the wind'; Shaks. M. of V. 4. 1, 'forbid the mountain pines | To wag their high tops and to make no noise | When they are fretted with the gusts of heaven'; Sappho, fr. 42, ἄνεμος κατ' ὄρος δρυσὶν ἐμπεσών.

8. **viduantur**: observe the cumulative touches that complete the picture of desolation. Cf. Tenn. Lady of Shalott, Part IV. *init.*

9. **tu semper**: emphasizing his disregard of the lesson of nature, *non semper*. Cf. 2. 18. 17; 3. 29. 25. — **urges**: *dwellest on*, *insistest on*. Cf. Propert. 5. 11. 1, *desine Paulle meum lacrimis urgere sepulcrum*.

10. **ademptum**: cf. 2. 4. 10. n.

11. **surgente**: cf. Verg. G. 1. 440; Aen. 4. 352; Vesper of course does not 'rise,' but becomes visible in the west after sunset. The same planet (Venus) as Phosphorus, the morning star, at other times flees (vanishes in the light of) the swift rising sun. Cf. Cat. 62. 35. Cf. Tenn. In Mem. 121, 'Sweet Hesper-Phospher, double name | For what is one, the first, the last.' Cf. Plato's exquisite epigram, Ἀστὴρ πρὶν μὲν ἔλαμπες ἐνὶ ζωοῖσιν Ἑῷος, | νῦν δὲ θανὼν λάμπεις Ἕσπερος ἐν φθιμένοις. 'Star of the morning shinedst thou, | Ere life was fled, | Star of the evening art thou now, | Among the dead.' — **decedunt amores**: cf. Tenn. Mariana, 'Her tears fell with the dews at even, | Her tears fell ere the dews were dried; Verg. G. 4. 465, *te veniente die te decedente canebat;* Helvius Cinna's lovely lines: *Te matutinus flentem conspexit Eous,* | *et flentem paullo vidit post Hesperus idem;* Tasso, G. L. xii. 90, 'Lei nel partir, lei nel tornar del sole | chiama con voce stanca, e prega e plora.'

12. **rapidum**: standing epithet of *sol* (Verg. G. 1. 424; 2. 321. Cf. Ecl. 2. 10), perhaps from swift hot rays, or his rapid movement among the constellations, or the swift sunsets and sunrises of southern climes where twilight is short. Cf. Homer's θοὴ νύξ, and Coleridge, 'At one stride comes the dark,' Anc. Mar.

13. **ter aevo functus**: Nestor, *tertiam iam aetatem hominum vivebat,* Cic. Cat. Mai. 31; Il. 1. 250; τριγέρων, Odyss. 3. 245.

14. **Antilochum**: son of Nestor, often mentioned in Iliad. Alluded to in Odyss. 3. 112; 4. 187. Saves his father's life, Pind. Pyth. 6. 28. Nestor at his funeral pyre, Juv. Sat. 10. 253; Propert. 3. 5. 46–50.

14–15. **omnes . . . annos**: the Homeric ἤματα πάντα.

15–16. **impubem . . . Troilon**: Verg. Aen. 1. 475, *infelix puer atque impar congressus Achilli.* Like Antilochus a stock example in the literature of consolations; Plut. Cons. ad Apoll. 24; Cic. Tusc. 1. 93.

16. **sorores**: Polyxena, Cassandra, etc. The wailing of Phrygian women was proverbial; yet even they were consoled.

17. **desine**: with gen. as λήγειν, παύεσθαι. Cf. 3. 27. 69. n.; 2. 13. 38.

19. **Cantemus** takes three objects, *Niphaten, flumen . . . volvere,*

and *Gelonos . . . equitare.* — **tropaea**: for date, cf. Intr. and Sellar, p. 143.

20. **rigidum**: *ice-bound*, or *rock-bound.* — **Niphates**: was a mountain in Armenia. Cf. Verg. G. 3. 30, *addam urbes Asiae domitas pulsumque Niphaten.* Cf. Milton, P. L. III. *in fine*, 'Nor stay'd till on Niphates' top he lights'; Lucan, 3. 245; Juv. Sat. 6. 409; Claudian and Silius speak of it as a river. Hence Johnson's translation has, 'Niphates rolls an humbler wave.'

21. **medum flumen**: cf. 3. 4. 36, *Scythicus amnis;* 4. 4. 38, *Metaurum flumen.* Cf. Verg. Aen. 8. 726, *Euphrates ibat iam mollior undis.*

22. Cf. R. C. Trench, 'Alma, roll thy waters proudly, | Proudly roll them to the sea' (Page).

23. **Gelonos**: a Sarmatian or Scythian tribe. Cf. Herod. 4. 108; Verg. Aen. 8. 725; *infra*, 2. 20. 19; 3. 4. 35. — **praescriptum**: *the limits set them.*

24. **exiguis**: *narrowed* in comparison with their former liberty. — **equitare**: 1. 2. 51.

ODE X.

Of the mean and sure estate: A string of *sententiae* in praise of the golden mean and philosophic acceptance of the vicissitudes of fortune, frequently imitated. Cf. Sellar, p. 175; Surrey, Praise of Meane and Constante estate, Tottel's Miscellany, Arber, p. 27; *ibid.*, p. 157; Cowper, Johnson's Poets, 18. 659; Cotton, *ibid.* 18. 17; Beattie, *ibid.* 18. 558.

L. Licinius Murena, probably the son of the Murena of Cicero's *Pro Murena*, was adopted into the Terentian gens by Terentius Varro, and so became the adopted brother of Proculeius (2. 2. 2) and of Terentia, the wife of Maecenas; 3. 19 is apparently written to celebrate his coöptation into the college of augurs. He appears in the Consular *fasti* for the year 23. In the same year he was put to death for conspiring against Augustus. Cf. Vell. Paterc. 2. 91; Dion. Cass. 54. 3; Suet. Tib. 8. It seems unlikely that Horace would have published the first three books of the Odes with these poems after that date. Cf. on 1. 3 and 2. 9.

1–4, 22–24. Life a Voyage. Cf. 1. 34. 3; 3. 29. 57; Epist. 2. 2. 201; Plato, Laws, 803 B, διὰ τοῦ πλοῦ τούτου τῆς ζωῆς; Swinb. Prelude to Songs Before Sunrise, 16; Tenn. Crossing the Bar, etc.; Anth. Pal. 10. 65; Marc. Aurel. 3. 3; Plato, Phaedo, 85. d.

1. **rectius**: i.e. *more wisely*, *sagely*.

2. **urgendo**: cf. 2. 9. 9.

2–3. **dum . . . horrescis**: would be rendered in Greek by pres. part. Cf. Epist. 2. 3. 465; A. and G. 290. c, n.

3. **premendo**: *hugging*. Cf. *radere*, *legere*, *amare*, *litus*. Cf. Epist. 2. 3. 28, *tutus nimium timidusque procellae*.

4. **iniquum**: cf. on 1. 10. 15; 1. 2. 47; 2. 4. 16; 2. 6. 9; 3. 1. 32.

5. **mediocritatem**: cf. Cic. de Off. 1. 25, *mediocritatem illam . . . quae est inter nimium et parum* — the μέσον or μέτριον of the Greek gnomic poets and tragedians, which Plato and Aristotle developed into the formal ethical doctrine that virtue 'is seated in the mean.' Cf. παντὶ μέσῳ τὸ κράτος θεὸς ὤπασεν, Aeschyl. Eumen. 529; Arist. Pol. 4. 11, τὸν μέσον . . . βίον . . . βέλτιστον; Otto, p. 216.

6. **diligit tutus**: *discreetly affects;* chooses for his safety. Cf. A. P. 28; meter and concinnity favor this punctuation; but many take *tutus* with *caret*, *is safe and eschews.*

7. **sordibus**: the squalor of a mean hovel. — **invidenda**: cf. 3. 1. 45. It suggests the φθόνος of the Greeks (9–12).

9–12. **ingens**, **celsae**, **summos** are emphatic. For the sentiment, cf. Herod. 7. 10; Lucretius, 5. 1126, *invidia quoniam ceu fulmine summa vaporant;* Ovid. Trist. 3. 4. 6; Otto, 148. 352; Dümler, Academica, p. 3 sqq.; Lucillius in Anth. Pal. 10. 122, οὐ θρύον οὐ μαλάχην ἄνεμός ποτε τὰς δὲ μεγίστας | ἢ δρύας ἢ πλατάνους οἶδε χαμαὶ κατάγειν; Maecenas apud Sen. Epist. 19. 9, *ipsa enim altitudo attonat, summa;* Wordsworth, The Oak and the Broom; Lord Vaux, of the Mean Estate, 'The higher that the cedar tree | Into the heavens doth grow | The more in danger is the top, | When stormy winds gan blow'; Campion, Ed. Bullen, p. 32, 'The higher trees the more storms they endure'; Dante, Paradise, 18, 'come vento | che le più alte cime più percote; Shaks. M. for M. 2. 2; Herrick. Hesp. 484; 'My mind to me a Kingdom is,' 3; Spenser Shep. Cal., July; Victor Hugo, Feuilles d'Automne, 4. The commonplace is often amplified in Seneca's Tragedies (Ag. 93 sqq., etc.); Seneca was imitated by Boethius, and hence, perhaps, rather

than from Aristotle's Poetics, arose the notion in mediaeval and renaissance literature that the one theme of tragedy is the sudden fall of the great. Cf. Chaucer, Monke's Tale, 'I will bewail in manner of Tragedie | The harm of them that fell from high degree.' And see the choruses of Garnier, and Ferrex and Porrex *passim*.

11. **turres**: cf. 1. 4. 14; Juv. 10. 105.

12. **fulgura** = *fulmina*.

13–20: cf. Herrick, Hesp. 726, 'In all thy need, be thou possest | Still with a well-prepared brest: | . . . And this for comfort thou must know, | Times that are ill wo'nt still be so. | Clouds will not ever poure down raine (cf. 2. 9. 1); | A sullen day will cleere again.'

13. **infestis . . . secundis**: dat. rather than the abl. abs.

14. **alteram**: a change of lot, i.e. the other of two. Cf. 1. 15. 29. n.

15. **informes**: beauty was 'form' to the ancients. Cf. Dobson, 'A dream of form in days of thought'; Mimnermus, and Theog. 1021, ἄμορφον γῆρας; Verg. G. 3. 354, *aggeribus niveis informis terra;* Juv. 4, 56, *Stridebat deformis hiems;* Wither, 'Walks and ways which winter marred'; Shaks. Son. 5, 'For never-resting time leads summer on | To hideous winter and confounds him there'; Lucian, Κρόνος 9, οἱ λειμῶνες ἄμορφοι. — **reducit**: for *re-*, cf. 1. 3. 7; 3. 1. 21; 3. 8. 9.

16. **Iuppiter**: cf. on 1. 1. 25 and Theoc. 4. 43; Theog. 25. — **idem**: idiomatic, *and likewise;* cf. 22; 2. 19. 27; 3. 4. 67.

17. **non** denies the inference from *nunc* to *olim*. — **male**: cf. 3. 16. 43, *bene est;* Catull. 38. 1, *male est Cornifici tuo Catullo.* — **et**: cf. Munro on Lucret. 3. 412. — **olim**: yon time, past or future. Cf. on 4. 4. 5.

18. **quondam**: *sometimes;* cf. Verg. Aen. 2. 367.

19. **suscitat**: cf. Gray, Progress of Poesy, 'Awake, Aeolian lyre, awake'; Pind. O. 9. 51; Nem. 10. 21; Lucret. 2. 413, *expergefacta*.

19–20. A familiar quotation generally employed in the sense, 'All work and no play,' etc. Here it points the moral of compensations — the god who sends the shafts of pestilence is also the god of music. Cf. C. S. 33. For a hint of the proverbial use, cf. Cic. de Senect. 11, *intentum enim animum tamquam arcum habe-*

bat; Plut. de Ed. Puer. 13, *καὶ γὰρ τὰ τόξα καὶ τὰς λύρας ἀνίεμεν ἵνα ἐπιτεῖναι δυνηθῶμεν*; *nec semper Gnosius arcum Destinat*, Laus Pisonis, 142. Cf. the habitual misapplication of Shakspeare's 'One touch of nature.'

21. **angustis**: cf. on 3. 2. 1.

23. **contrahe**: a frequent image in Greek drama. Cf. Ar. Ran. 1220, *ὑφέσθαι μοι δοκεῖς*; Soph. El. 335; Cic. ad Att. 1. 16. 2, *contraxi vela.* Propert. 3. 19. 30; Ovid. Trist. 3. 4. 32, *propositique, precor, contrahe vela tui.* — **secundo**: from *sequi*, 'A wind that follows fast'; Homer's *ἴκμενος οὖρος.* — **nimium**: i.e. 'too fresh.'

24. **turgida**: cf. Epist. 2. 2. 201, *tumidis velis aquilone secundo;* Verg. Aen. 3. 357, *tumido austro;* Pind. Pyth. 1. 92, *ἱστίον ἀνεμόεν*; Midsummer Night's Dream, 2. 1.

ODE XI.

Forget the cares of state, friend Quintius. Man wants but little here below. Old age will soon have us in his clutch. The changing face of nature warns us that nothing endures. Let us drink and sport with Lyde while we may.

Cf. 3. 8. 17–27. Feeble imitation in Dodsley, 6. 255. Date apparently B.C. 26–24; cf. 1. 1. Quintius Hirpinus is unknown. Epp. 1. 16 is addressed to a Quintius.

1. **Cantaber**: cf. 2. 6. 2. n. — **Scythes**: cf. 2. 9. 23.

2–3. **Hirpine Quinti**: cf. 2. 2. 3. n. — **Hadria . . . obiecto**: like a shield — *the barrier of the Adriatic* (cf. 2. 4. 10. n.) often checked barbarian incursions in later times.

3. **remittas**: as *mitte*, 1. 38. 3; *omitte*, 3. 29. 11, with further suggestion of relaxing the mental strain; cf. also Ter. Andr. 827, *nam si cogites remittas iam me onerare iniuriis.* For thought cf. 3. 8. 17–20; Theog. 763–764.

4. **trepides in usum**: *worry about* (*take anxious thought for*) *the wants.* For force of *trepidare* cf. 3. 29. 32; Verg. Aen. 9. 114, *ne trepidate meas, Teucri, defendere naves;* where the complementary inf. takes the place of the prepositional phrase *in usum* here. For *in*, cf. *εἰς*, Soph. O. R. 980.

5. **pauca**: cf. for thought Lucret. 2. 20, *ergo corpoream ad*

naturam pauca videmus | Esse opus omnino; Manil. 4. 8. sqq. — **fugit**: cf. the *anni recedentes*, A. P. 176.

6. **levis**: *unshorn, smooth-cheeked*, cf. 4. 6. 28, and contra, *hispidam*, 4. 10. 5. — **arida**: cf. 4. 13. 9; Shaks. As You Like It, 4. 3: 'High top bald with *dry* antiquity,' Much Ado, 4. 1: 'Time hath not yet so dried this blood of mine.' Plut. an Sen. ger. rep. 9; ἀζαλέῳ γήρᾳ, *wizened.*

7. **lascivos**: 1. 19. 3; 3. 15. 12; 4. 11, 23.

8. **canitie**: 1. 9. 17. — **facilem**: 3. 21. 4.

9. **non semper**: So. 2. 9. 1. Nature herself teaches mutability. Cf. 4. 7. 7. — **honor**: *beauty's bloom.* Cf. Epode 11. 6; 17. 18; cf. Martial, 6. 80. 5, *tantus veris honos et odorae gratia florae;* cf. 1. 17. 16. n.

10. **rubens**: This blush is as conventional as that which 'paints' earth, flowers, berries, and dawn in Pope's pastorals. But *rubens* may be simply *bright*, ἀγλαός. Cf. Claudian, 29. 7, *aeterno sed veris honore rubentes.* Propert. 1. 10. 8, *Et mediis caelo Luna ruberet equis.* Verg. G. 1. 431, *Vento semper rubet aurea Phoebe* is not to the point.

For moon as type of change, cf. Juliet's 'O swear not by the moon, the inconstant moon | That monthly changes in her circled orb.' Ov. Met. 15. 196, '*nec par aut eadem nocturnae forma Dianae | Esse potest umquam.*' Hence Spenser, Mutability, 7. 50, 'Besides, her face and countenance every day | We changed see and sundry forms partake | Now horned, now round, now bright, now brown and gray; | So that, *as changeful as the moon* men used to say.' 'This Worlde's blisse | That changeth as the moon.' Nutbrowne Maid.

11–12. **aeternis . . . consiliis**: '*long thoughts*' (cf. 1. 11. 6; 4. 7. 7), 'thoughts that wander through eternity,' or *ceaseless anxieties.*

12. **consiliis**: with both *fatigas* and *minorem* (*unequal to them*).

13. **cur non**: abrupt transition in imagination to a simple Anacreontic carouse in application of these principles of 'sober sweet Epicurean life.' — **vel . . . vel**: the choice is indifferent. — **platano**: 2. 15. 4.

14. **pinu**: 2. 3. 9; cf. Tenn. 'under plane or pine.' Fitzgerald, Rubaiyat, 12, 'A book of verses underneath the bough, | A jug

of wine, a loaf of bread and thou.' — **sic temere**: *οὕτως εἰκῆ*, Plat. Gorg. 506 D.; cf. Plat. Symp. 176 E; Verg. Aen. 9. 329, *temere inter tela iacentes.* Munro on Lucret. 5. 970; *supra*, 1. 12. 7. The careless easy-going phrase contrasts with Quintius's strenuous mood. Cf. Thomson, Summer, 'on the dark-green grass . . . *lie at large.*' — **rosa**: cf. 1. 38. 3.; Herrick, 583, 'Bring me my rose-buds, drawer, come; | So, while I thus sit, crowned; | Ile drink the aged *Cecubum*, untill the roofe turne round.'

15. **Canos**: Horace was *praecanus.* Cf. Epp. 1. 20. 24; Ode, 3. 14. 25. The Pseudo-Anacreon frequently alludes to his *κόμη λευκή.* Cf. further Lovelace, 'When flowing cups run swiftly round, | With no allaying Thames, | Our careless heads with roses crowned, | Our hearts with loyal flames.'

16. **dum licet**: 'Gather ye rose-buds *while ye may*,' Herrick, 208; cf. 4. 12. 26; 2. 3. 15. — **Assyria**: cf. 2. 7. 8; 1. 31. 12; 3. 1. 44. Martial, 8. 77. 3, *si sapis Assyrio semper tibi crinis amomo | splendeat, et cingant florea serta caput.*

17. **dissipat**: cf. 1. 18. 4; 3. 21. 16. n.; 4. 12. 20; Theog. 883, *τοῦ πίνων ἀπὸ μὲν χαλεπὰς σκεδάσεις μελεδώνας*, Eurip. Bacch. 280. — **Euhius**: cf. 1. 18. 9. n.

18. **edaces**: cf. 1. 18. 4. n. — **quis**: cf. 2. 7. 23. — **puer**: (slave) boy: cf. *φέρ' ὕδωρ φέρ' οἶνον ὦ παῖ*, Anacr. fr. 63, 64.

19. **restinguet**: cf. Shaks. Cor. 1. 1, 'A cup of hot wine with not a drop of allaying Tiber in't.' — **ardentis**: cf. Juv. Sat. 4. 138, *cum pulmo Falerno arderet;* 10. 27, *et lato Setinum ardebit in auro.* Eurip. Alc. 758, *φλὸξ οἴνου.* Plato, Laws, 666 A.

21. **devium**: coy(?), *way-ward*, or *dwelling apart*, with **eliciet** softens the bluntness of *scortum: lure the wayward wench.*

22–23. **eburna**: inlaid with ivory, *ἐλεφαντόδετος.* Ar. Aves, 218. — **dic age**: 3. 4. 1. — **dic . . . maturet**: 3. 14. 21.

23. **in comptum**: *her hair bound back in(to) a neat knot in the manner of a Spartan girl.* Bentley, followed by several editors, reads *incomptam . . . comam . . . nodo*, which does just as well, but is unnecessary. For Spartan coiffure, cf. Propert. 4. 13. 28, *est neque odoratae cura molesta comae.* Ar. Lysist. 1316; Ov. Met. 8. 318 (Atalanta). For *motif*, cf. 3. 14. 21.

Ronsard à son Page: 'Et dy à Barbe qu'elle vienne | Les cheveux tors à la façon | D'une folâtre Italienne.'

ODE XII.

You would not have me adapt to the lyre's strains the wars of Rome and the mythical combats of Greece, O Maecenas. You yourself will more fitly narrate in prose story the exploits of Caesar. Me the muse bids sing of my lady Licymnia, her bright eyes, her singing, her dancing, her kisses dearer to thee than all the unspoiled treasures of Araby.

Licymnia is said to stand for the capricious wife of Maecenas, Terentia (Schol. Sat. 1. 2. 64), as Clodia for Lesbia in Catullus, Delia for Plania in Tibullus, Cynthia for Hostia in Propertius. Cf. Apuleius Apol. 10; Prior, 'Euphelia serves to grace my measure, | But Chloe is my real flame.' But the Latin poets used metrical equivalents, as Pope did when he substituted Atticus for Addison.

There is a translation in Dodsley's Poets, 4. 281.

1. **longa . . . Numantiae**: 141–133 B.C., ended by Scipio Africanus Minor. For their desperate defense and final suicide *en masse*, cf. Florus, 2. 18. 15; Cervantes's play; and Schopenhauer's epigram.

2. **durum**: so Mss.; note antithesis with *mollibus*. Many read *dirum*. Cf. 3. 6. 36; 4. 4. 42; and Quintil. 8. 2. 9.

3. **Poeno . . . sanguine**: In first Punic war at Mylae, B.C. 260, and Aegates Insulae, B.C. 242. Cf. 3. 6. 34. — **mollibus**: cf. 1. 6. 10, *imbellisque lyrae.*

5–8. Cf. Spenser's Vergil's Gnat, 5–6, 'For not these leaves do sing that dreadful stound, | When giants' blood did stain Phlegraean ground, | Nor how th' half horsey people, Centaurs hight, | Fought with the bloody Lapithaes at board.'

5. **Lapithas**: cf. on 1. 18. 8. — **nimium mero**: cf. Tac. Hist. 1. 35, *nimii verbis;* 4. 23, *rebus secundis nimii;* 1. 13. 10; 1. 36. 13.

6. **Hylaeus**: cf. Verg. G. 2. 457, *et magno Hylaeum Lapithis cratere minantem.* — **Herculea manu**: cf. 1. 3. 36. The oracle had declared that the gods could subdue the earthborn giants (γηγενεῖς) only with the aid of a mortal. Cf. on 3. 4. 42 sqq.

7. **unde**: whence = from whom. Cf. 1. 12. 17; 2. 13. 16, *aliunde;* Sat. 1. 6. 12.

8. **fulgens . . . domus**: cf. on 1. 3. 29; 3. 3. 33; Verg. Aen. 10. 101; Munro on Lucret. 2. 1110; F. Q. 1. 5. 19, 'That shining lamps in Jove's high house were light.' — **contremuit**: cf. 3. 4. 49; 2. 19. 21 sqq.

9. **tuque**: emphatic, *and thou* virtually = *but thou rather.* Cf. *que* in 2. 20. 4. — **pedestribus**: πεζῷ λόγῳ. Cf. Plato, Sophist. 237 A. Horace is said to be the earliest Latin author to borrow the expression. Cf. Sat. 2. 6. 17, *satiris musaque pedestri.*

10. **proelia Caesaris**: cf. Sat. 2. 1. 10; Epist. 2. 1. 250 sqq. We cannot infer that Maecenas actually treated these themes which Horace's modesty declines.

11. **ducta**: in triumph. Cf. 1. 12. 54; 1. 2. 49; 4. 2. 50.

12. **colla**: cf. Cons. ad Liviam, 273, *aspiciam regum liventia colla catenis;* Propert. 2. 1. 34, *aut regum auratis circumdata colla catenis, | Actiaque in Sacra currere rostra via.* The whole passage is in the vein of this ode. — **minacium**: sc. before the battle. Cf. 2. 7. 11; 4. 3. 8, *quod regum tumidas contuderit minas.*

13. **me**: cf. on 1. 1. 29; 4. 1. 29. — **dominae**: *domina* under the empire came to = Mrs., madam, my lady. It also belonged to the lover's vocabulary — 'my queen.' A self-respecting Roman could use the term where *dominus* would have been servile. — **Licymniae**: *Terentia*, if she is meant, was the half-sister of L. Licinius Murena. Cf. on 2. 10. Maecenas is apparently a bachelor in the Epodes, but was married at the time of Murena's fall. Cf. Sueton. Aug. 66. A modern gentleman would hardly write in this style of his friend's wife. But Terentia's coquetry was common gossip. Cf. Dio. 54. 19; Sen. de Prov. 3. 10, *morosae uxoris cotidiana repudia.*

14. **lucidum**: adverbial. Cf. 1. 22. 23; 2. 19. 6; 3. 27. 67. So Homer, Il. 2. 269.

15. **bene**: preferably with *fidum.* Cf. Cicero ad Att. 14. 7, *litterae bene longae.* So in French *bien long.* Verg. Aen. 2. 23. has *male fida.*

17. **ferre pedem**: cf. Verg. G. 1. 11, *ferte simul Faunique pedem Dryadesque puellae.* — **dedecuit**: litotes; it became her well (Ov. Am. 1. 7. 12). A Roman lady might so condescend at a religious solemnity. Cf. A. P. 232, *ut festis matrona moveri iussa diebus.*

Or she may have danced and sung in private in the relaxation of the old Roman severity. Cf. on. 3. 6. 21 sqq.

18. **nec certare**: recurs, 4. 1. 31. — **ioco**: in light talk. — **dare bracchia**: the arms were the chief feature in ancient dancing.

19. **ludentem**: παίζουσαν. Cf. Verg. Ecl. 6. 28. — **nitidis**: *in holiday attire.* Cf. Tibull. 2. 5. 7, *sed nitidus pulcherque veni.* — **virginibus**: dat. with *dare.*

20. **Dianae celebris**: lit. of thronged Diana. Cf. Tibull. 4. 4. 21, *iam celeber iam laetus eris;* Ov. Met. 1. 446; Lucret. 5. 1166, *delubra deum . . . festis celebrare diebus.*

21. **Achaemenes**: eponymous ancestor of kings of Persia (Herod. 7. 11). Cf. 3. 1. 44. Cf. on 3. 9. 4.

22. **Mygdonias**: a sonorous tautology for Phrygian. Cf. on 1. 17. 22; 3. 16. 41; Homer, Il. 3. 186. Midas, whose touch turned all to gold, was king of Phrygia.

23. **permutare velis**: cf. Sappho. fr. 85; an old French poem in Molière, Le Misanthrope, 1. 2, 'Si le roi m'avoit donné | Paris, sa grand'ville,' etc.; Aristaen. 1. 10; Catull. 45. 22. — **crine**: 'Beauty draws us with a single hair,' but the singular is probably collective here. Cf. 1. 32. 12.

24. **Arabum**: cf. 1. 29. 1–3; Verg. G. 2. 115; Propert. 3. 1. 16, *et domus intactae te tremit Arabiae.* — **plenas**: cf. 4. 12. 24.

25. **detorquet ad**: so that they fall on her neck (Kiessling), or on her mouth (Orelli) — *non nostrum inter vos.* For caesura, cf. 1. 18. 16; 1. 37. 5.

26. **facili saevitia**: *playful cruelty;* oxymoron. Cf. on 3. 11. 35.

27. **poscente**: Epist. 1. 17. 44, *plus poscente ferent.* — **gaudeat**: subj. as giving reason for *facili saevitia.*

28. **rapere**: *snatch.* — **occupet**: cf. on 1. 14. 2.

ODE XIII.

Humorously exaggerated imprecations on a tree of the Sabine farm that barely missed the owner's head in its fall (1–12). Death comes when least expected, and no man knows the shape he will take (12–20). Narrowly has the poet escaped the dark realm of

Proserpina, where Aeacus sits in judgment, and Sappho and Alcaeus sing strains that charm the shades to silence and 'stay the rolling Ixionian wheel, and numb the furies' ringlet snake' (20–40).

For the incident, cf. 2. 17. 27; 3. 4. 27; 3. 8. 7. The probable date is B.C. 30. Cf. on 1. 26. There is a translation by Richard Crashaw.

1–4. **ille . . . illum**: guide the curse. 'He both planted thee on an unlucky day, whoever it was that planted thee in the beginning, and with a wicked hand reared thee for the destruction of posterity and the shame of the village.'

1. **nefasto**: for technical and popular meanings of the word, cf. Lex. s.v.

2. **sacrilega**: in vague abusive sense.

3. **in**: cf. 4. 2. 56.

5. **illum et**: the effect is, *he, too, I am ready to believe*, rather than, *et . . . et*, *both . . . and*. — **crediderim**: perf. subj. of cautious assertion.

6. **fregisse cervicem**: *strangled*. Cf. Epode 3. 1–2; Sall. Cat. 55, *frangere gulam laqueo*.

6–8. **penetralia . . . nocturno . . . hospites**: aggravate the horror.

8. **Colcha**: i.e. *Colchica*, which some read. We have to choose between an exceptional hiatus, or an exceptional elision. Medea was the typical *venefica*. Cf. Epode 3. 10; 17. 35.

10. **tractavit**: *handled*, *dealt in* (1. 37. 27). A slight zeugma. Cf. Epode 3. 8; Shaks. As You Like It, 5. 1, 'I will deal in poison with thee, or in bastinado, or in steel.'

11. **triste lignum**: *sorry log*. Cf. 3. 4. 27, *devota arbor*. — **caducum**: *ready or destined to fall*. Cf. 3. 4. 44.

12. **immerentis**: cf. on 1. 17. 28; Epode 6. 1.

13. The special danger he should shun is never sufficiently guarded against for man from hour to hour. — **quid . . . vitet**: represents the direct *quid vitem*. — **quisque**: by Latin idiom keeps close to the relative.

14. **in horas**: after analogy of *in dies*. The general proposition is followed by particular examples — the sailor, the soldier, the Parthian. — **Bosporum**: a typical dangerous strait. Cf. 3. 4. 30; 2. 20. 14.

15. **Poenus**: a typical navigator; but Thoenus = Thynus has been conjectured.

15–16. **ultra** and **aliunde**: may be loosely pleonastic, or we may explicitly distinguish, *that past . . . from any other quarter*. The latter is facilitated by Lachman's *timetve*, which removes the irregular quantity *timēt*, for which see 1. 3. 36; 2. 6. 14.

16. **caeca**: like *caeca saxa*, not *caeca fortuna*. Cf. 3. 27. 21.

17. **miles**: sc. *Italus*, *Romanus*. — **sagittas**: cf. Catull. 11. 6, *sagittiferosve Parthos;* Shakspeare's 'darting Parthia.' — **celerem fugam**: cf. 2. 7. 9, 4. 8. 15 for the phrase, and 1. 19. 11 for the thought.

19. **robur**: the dungeon of the Tullianum (cf. Lex. s.v. II. A 2), or possibly the strength of the Italian youth. — **improvisa**: emphatic, when they least expect it.

19–20. The conclusion in general terms.

20. **rapuit rapiet**: so it has been and so it will be.

21. **quam paene**: cf. Martial, 1. 12. 6; 6. 58. 3, *O quam paene tibi Stygias ego raptus ad undas.* — **furvae**: a transferred epithet. Cf. Propert. 5. 11. 5, *fuscae deus audiat aulae.* — **regna**: cf. 3. 4. 46. — **Prŏserpinae**: so Sen. Herc. Fur. 549, *vidisti Siculae regna Prŏserpinae.* Elsewhere Prōserpina. Cf. 1. 28. 20.

22. For Aeacus (son of Zeus and Aegina and Eponym of the Aeacidae) as judge of the dead, cf. Plato, Gorg. 524 A.

23. **discriptas**: *appointed*, *allotted;* others prefer **discretas**, *the blest seclusion of the good.* Cf. Verg. Aen. 8. 670, *secretosque pios.* In the following picture of the world below, Horace blends suggestions from many passages in Greek literature from Pindar and Plato (Apol. 41) down.

24. **Aeoliis**: the dialect of Lesbos. — **querentem**: Sappho, fr. 41, and Swinburne's Sappho, 'singing | Songs that move the heart of the shaken heaven, | Songs that break the heart of the earth with pity, | Hearing to hear them.'

25. **Sappho**: Greek accus.

25–28. Cf. Ronsard, 'De l'élection de son Sépulchre; | Là là j'oirray d'Alcée | La lyre courroucée, | Et Sapphon qui sur tous | Sonne plus doux.'

26. **sonantem**: so Ovid (?), Heroid. 15. 30, *quamvis grandius ille sonet.*

26–27. **aureo . . . plectro**: Pind. Nem. 5. 24, χρυσέῳ πλάκτρῳ; Quintil. 10. 1. 63, *Alcaeus in parte operis aureo plectro merito donatur.* Cf. on 1. 26. 11, and for Alcaeus, 1. 32. 5. n.

28. **fugae**: *exile;* but Herod. 5. 95 mentions his flight from battle.

29. **silentio**: cf. Milton's 'Worthy of sacred silence to be heard.' Cf. 3. 1. 2.

30. **dicere**: the infinitive of direct perception, for which the participle is more usual. — **magis**: the multitude prefers the themes of Alcaeus, his invective against the tyrants in his στασιωτικά.

31. **exactos**: cf. on 2. 4. 10.

32. **densum**: cf. *spissa ramis*, 2. 15. 9; *spissae . . . coronae* ('ring'), A. P. 381; Tenn. Morte D'Arthur, 'That all the decks were dense with stately forms.' — **umeris**: cf. 'a press | Of snowy shoulders thick as herded ewes' (Tenn. Prin.). — **bibit**: cf. Propert. 4. 5. 8, *suspensis auribus ista bibam;* Ov. Trist. 3. 5. 14; and Rosalind's 'I prythee take the cork out of thy mouth that I may drink thy tidings'; Othello, 1. 3, 'with a greedy ear | Devour up my discourse'; Verg. Aen. 4. 359.

33. **stupens**: spell-bound.

34. **demittit**: droops. cf. χαλάξαις of the plumage of the eagle (Pindar, Pyth. 1. 6). — **centiceps**: Cerberus has three heads generally, fifty in Hesiod, one hundred in Pindar. Possibly Horace is thinking of the hundred snakes that enwreathe his head, 3. 11. 17.

35–36. **intorti . . . angues**: cf. Aeschyl. Choeph. 1048; Catull. 64. 193; Verg. Georg. 4. 481, *quin ipsae stupuere domus atque intima Leti | Tartara caeruleosque implexae crinibus anguis | Eumenides, tenuitque inhians tria Cerberus ora;* Pope, Ode on St. Cecilia's Day, IV., 'But hark! he strikes the golden lyre; | And see! the tortured ghosts respire! | See shady forms advance! | Thy stone, O Sisyphus, stands still, | Ixion rests upon his wheel, | And the pale spectres dance. | The Furies sink upon their iron beds, | And snakes uncurled hang listening round their heads'; Dryden, 'Hear ye sullen powers below,' 'Music for a while | Shall your cares beguile | . . . Till Alecto free the dead | From their eternal bands; | Till the snakes drop from her head, | And whip from out her hands'; Green: Dyce, Vol. II., p. 237.

37. **quin et**: cf. 1. 10. 13; 3. 11. 21. — **Prometheus**: Horace here as 2. 18. 35; Epode 17. 67 represents Prometheus as detained in Tartarus, contrary to all other versions of the myth. — **Pelopis parens**: cf. 1. 28. 7; Epode 17. 65; Ody. 11. 582; Sat. 1. 1. 68.

38. **laborem decipitur**: apparently a passive of *decipere, fallere laborem*. Many read *laborum*, beguiled out of, away from, κλέπτεται. Cf. on 2. 9. 17.

39. **curat**: cf. Verg. Aen. 6. 654, *quae cura nitentes | pascere equos, eadem sequitur tellure repostos.* — **Orion**: the Greek Nimrod. In Ody. 11. 573 he hunts over the meadow of Asphodel the shades of the beasts he slew in the upper world.

40. **lyncas**: cf. 4. 6. 34.

ODE XIV.

'For of all gods death only loves not gifts; | Nor with burnt offering nor blood sacrifice | Shalt thou do aught to get thee grace of him; | He will have naught of altar and altar-song, | And from him only of all the lords in heaven | Persuasion turns a sweet averted mouth' (Swinb. after Aesch., fr. Niobe).

In vain we shun the battlefield, the storm-tossed Adriatic, and the fever-laden autumn breeze. 'Cocytos named of lamentation loud' we all shall see at last. One day thou must bid farewell to earth and the wife so dear, and of all the trees whose growth thou watchest, only the 'Cypress funeral,' shall go with thee to the grave. Then shall the 'hard heir stride about thy lands,' and the spilth of thy hoarded Caecuban stain thy marble floors.

Postumus is unknown: perhaps merely typical. Cf. Martial, 2. 23, *non dicam, licet usque me rogetis, quis sit Postumus in meo libello;* Juv. Sat. 6. 28, *uxorem, Postume, ducis;* Propert. 4. 11, is addressed to a Postumus.

This ode with 4. 7 is Horace's consummate expression of the eternal commonplace of death. Cf. 1. 4. 13; 1. 9. 17; 1. 11. 7; 1. 24. 15; 1. 28. 15; 2. 3. 5; 2. 3. 20; 2. 13. 20; 2. 18. 31; 3. 24. 8; 4. 7; 4. 12. 26; 3. 2. 15.

Students may choose between the admiration of Matthew Arnold, who shortly before his death selected this as one of his two favorite poems, and the censure of Buecheler (Rhein. Mus. N. F. 37, p. 234),

who thinks it is proved a youthful effort by ‘den krass mythologischen Ton, die breiten griechischen Reminiscenzen, die Neigung zum Hyperbolischen, einige Sprachliche Härten oder Verwegenheiten’ (*inlacrimabilis*, *enaviganda*, *carebimus*, *merum potius cenis*). One would like to hear his opinion of Gray's Elegy.

There is a translation by Edwin Arnold. Imitated by Congreve, Johnson's Poets, 10. 278, and by Sir Wm. Jones, *ibid.* 18. 445. Cf., also, Austin Dobson's amusing skit, ‘Ah! Postumus, we all must go’; Villon's, ‘mort, j'appelle de ta rigueur’; Herrick, 337. 1–2, ‘Ah Posthumus! our yeares hence flye, | And leave no sound; nor piety, | Or prayers or vow | Can keepe the wrinkle from the brow: | But we must on,’ etc.; Locker, To My Old Friend Postumus, ‘Ay, all too vainly are we screen'd | From peril day and night; | Those awful rapids must be shot, | Our shallop will be slight,’ etc.

1. **Postume, Postume**: emotional repetition. Cf. on 3. 3. 18; 4. 4. 70.

2. **labuntur**: Ov. Fast. 6. 771, *tempora labuntur tacitisque senescimus annis.* ‘Le temps s'en va, le temps s'en va, ma dame! Las! le temps non; mais nous, nous en allons.’ The ‘gliding’ and the flight of time do not make a mixed metaphor — ‘my days are gliding swiftly by | And I . . . would not detain them as they fly!’ — **pietas**, etc.: cf. on 1. 24. 11; 4. 7. 24; Omar Khayyám, 71, ‘The moving finger writes; and having writ, | Moves on: nor all your Piety nor Wit | Shall lure it back to cancel half a Line, | Nor all your Tears wash out a Word of it.’

3. **instanti**: cf. on 3. 3. 3; Mimnermus, 5. 6, Γῆρας . . . ὑπερκρέμεται; Sen. Praef. Q. Nat. L. 3, *premit a tergo* (*premat ergo?*) *senectus;* Hamlet, 5. 1, ‘But age, with his stealing steps, | Hath caught me in his clutch.’

4. **indomitae**: i.e. *indomabili.* Cf. 1. 24. 7, *incorrupta*; the ending *-bilis* is avoided. Ἀδάμαστος (Il. 9. 158), ἄλλιστος (Anth. Pal. 7. 643); *inexorable*, the Conqueror Death. Cf. *nemo potest impetrare a Papa bullam numquam moriendi* (Imitat. Christi).

5. The meaning is three hecatombs a day. We need not apply mathematics to the hyperbole. — **eunt**: 4. 5. 7; Epp. 2. 2. 55, *anni . . . euntes.*

6. **ămice**: 2. 9. 5. — **places**: conative. — **inlacrimabilem**: active; 4. 9. 26 passive. Cf. ἀδάκρυτος, *flebilis*, 4. 2. 21 and 1. 24. 9; *tutela*, 4. 14. 43 and 4. 6. 33. For thought, cf. Milt. Il Pens., 'drew iron tears down Pluto's cheek;' Sen. Herc. Fur. 582, *deflent et lacrimis difficiles dei.*

7. **ter amplum**: τρισώματον (Eur. Herc. Fur. 423); Lucret. 5. 28, *tripectora tergemini vis Geryonai;* Verg. 6. 289, *forma tricorporis umbrae.*

8. **Geryonen**: see Lex. and Verg. Aen. 8. 201 sqq. Heywood, Love's Mistress, 'Wert thou more strong than Spanish Geryon | That had three heads upon one man.' — **Tityon**: cf. 3. 4. 77; 3. 11. 21; 4. 6. 2; Odyss. 11. 576; Verg. Aen. 6. 595 sqq.; Tibull. 1. 3. 75, *porrectusque novem Tityos per iugera terrae.* They were big and burly, but death was stronger. Lucret. 3. 1030 sqq. points a similar moral with Xerxes, the Scipios, and Homer. — **tristi**: Verg. G. 4. 479, *inamabilis unda.*

9. **compescit**: Verg. G. 4. 480, *novies Styx interfusa coercet;* Lucan, 9. 2, *nec cinis exiguus tantam compescuit umbram.* — **unda**: 2. 20. 8. — **scilicet**: the wave which must in very deed. — **omnibus**: 3. 1. 16; 1. 28. 15; 2. 3. 25.

10. **munere**: the bounty of (mother) earth. Cf. Il. 6. 142; Simon. fr. 5; 'The gods do not eat grain nor drink the ruddy wine, wherefore also they are immortal,' says Homer. For idea in *munus*, cf. Comus, 'Wherefore did Nature pour her bounties forth | With such a full and unwithdrawing hand?'

11. **enaviganda**: an Horatian innovation — *e*, to the further shore.

11–12. **sive . . . sive**: 2. 3. 5, 6.

11. **reges**: *lords of lands, lords and masters,* not necessarily kings. (Cf. 1. 4. 14; Juv. Sat. 1. 135; 7. 45.) Contrasted with *coloni*, *tenant farmers* (1. 35. 6). Cf. 2. 18. 33–4.

13. **frustra**: cf. 2. 13. 13 sqq. — **carebimus**: cf. on 2. 1. 36; 2. 10. 7.

14. **fractis**: 'the breaking waves dashed high.' — **rauci**: cf. Arnold, 'saw the *hoarse* boughs labor in the wind.' 'Hoarse torrent.'

15. **autumnos**: still dangerous at Rome, 3. 23. 8; Sat. 2. 6. 19; Epp. 1. 7. 5 sqq.; 1. 16. 16.

16. **corporibus**: with both *nocentem* and *metuemus.* — **austrum**: the Sirocco from the Sahara. Cf. Shelley's 'wind-walking pestilence.'

17. **ater**: cf. on 2. 3. 16; 2. 13. 34; 1. 28. 13; 4. 12. 26. — **flumine**, etc.: *meandering with sluggish flow.* Cf. Verg. G. 4. 478; Aen. 6. 131. Pind. fr. 107, *βληχροί . . . ποταμοί.*

18. **Danai genus**: cf. on 3. 11. 23 sqq.

19. **longi**: gen. of the sentence. G. L. 378. 3. For the word, cf. on 3. 11. 38; 2. 16. 30. Eccles. 12. 5, 'Man goeth to his long home.'

20. **Sisyphus**: Epode 17. 68. The crafty king of Corinth. Odyss. 11. 593 sqq.; F. Q. 1. 5. 35, 'And Sisyphus an huge round stone did reel | Against an hill, ne might from labor lin'; Longfellow, Masque of Pandora, chorus of Eumenides; Pseudo-Plat. Axiochus, 371 E. Variously moralized, Lucret. 3. 995 sqq.; Morris, Epic of Hades; Ruskin, Queen of Air, 29. — **Aeolides**: Il. 6. 154.

21. **linquenda tellus**: cf. the exquisite dirge in Lucret. 3. 894 sqq.; the Earth Song in Hamatreya, Emerson. — Nero, 4, 7, 'Hither you must and leave your purchased houses, | Your new-made garden and your black-browed wife: | And of the trees thou hast so quaintly set | No one but the displeasant Cypress shall | Go with thee.' Gray, 'Left the warm precincts of the cheerful day.' — **placens**: 3. 7. 24; Ov. A. A. 1. 42, *elige cui dicas* '*tu mihi sola places.*'

22. **colis**: Petronius about to end his life changed the position of his funeral pyre that it might not injure a favorite tree (Tac. Ann. 11. 3).

23. **invisas**: by association with death (1. 34. 10). Cf. Verg. Aen. 6. 216; Epode 5. 18; Lucan, 3. 442; Ov. Met. 10. 141; F. Q. 1. 1. 8; Browning, Up in a Villa, 'Except yon Cypress that points like death's lean lifted forefinger.' 'They brought a bier and hung it | With many a Cypress crown' (Macaulay, Virginia).

24. **brevem**: *ὀλιγοχρόνιον*, Lucian, Nigr. 33. Cf. 1. 36. 16; 1. 4. 15; 2. 3. 13; Macbeth, 5. 5, 'Out, out, brief candle'; Shelley, Liberty, 19, 'As a brief insect dies with dying day'; Tenn. 'Our brief humanities.' Man is 'sick for the stubborn hardihood' of the tree that outlives him. See Tenn. In Mem. 2.

25. **absumet**: cf. Epp. 1. 15. 27. — **heres**: Ecclesiastes 2. 18,

'Yea, I hated all my labor which I had taken under the sun: because I should leave it unto the man that shall be after me.' For the perpetual moral of the 'heir,' cf. on 4. 7. 19; 3. 24. 62; 2. 3. 20; Epp. 1. 5. 13; 2. 2. 175; 2. 2. 191; Pers. Sat. 6. 60–65. — **dignior**: ironically pointing the Epicurean moral — he knows the use of wealth. Cf. 3. 24. 61. n.

26. **centum**: so 2. 16. 33; 3. 8. 14.

27. **tinguet**: Timon of Ath. 2. 2, 'when our vaults have wept| With drunken spilth of wine'; Cic. Phil. 2. 105, *natabant pavimenta vino madebant parietes;* Petron. 38. — **superbo**: we speak of a generous liquor; but it is conceivably an hypallage for *superbus.* The wine, too, outlasts the man. Hortensius left 10,000 casks of Chian in his cellars. Cf. Petron. 34, *complosit Trimalchio manus et 'eheu' inquit 'ergo diutius vivit vinum quam homuncio.'*

28. **pontificum**: their banquets proverbially splendid, 1. 37. 2; Martial, 12. 48. 12. — **potiore cenis**: *comparatio compendiaria.* Cf. 2. 6. 14; Il. 17. 51, 'Locks like the Graces.'

ODE XV.

One of those diatribes against luxury which were a standing commonplace in the rhetorical literature of the Romans. Cf. Odes 3. 6; Sall. Cat. 12. 13 and 20; Petron. Sat. 119; Manilius, 5. 374; Gratius Cyneget. 312 sqq.; Lucan, 1. 170; Tac. Ann. 3. 53; Martial, 3. 47. 58; Sen. Contr. 5. 5.

It was a cherished object of Augustus' policy to foster Italian agriculture, ruined by *latifundia*, slave labor, the decay of the peasantry, and the competition of Sicily and Africa. Cf. Vergil's complaint, *squalent abductis arva colonis* (G. 1. 507), and his alluring picture of the delights of the farmer's life (*ibid.* 2. 457–510). Horace is less successful in this perfunctory, impersonal ode; but he can do better. Cf. 3. 1–6.

Palaces and fish ponds, useless shade trees, and flowery parterres are displacing the vine and olive. Our fathers roofed their homes with turf and built their temples of marble. But we have changed all that.

1. **iam**: *soon*. Cf. 1. 4. 16. — **regiae**: *regales, royal*.

2. **moles**: *piles*. Cf. 3. 29. 10; The Deserted Village, 'Along the lawn where scattered hamlets rose | Unwieldy wealth and cumbrous pomp repose.'

3. **visentur**: cf. 1. 37. 25; *will meet the gaze*. *vīsĕre* is often more convenient metrically than *vĭdēre*.

4. **stagna**: fish ponds, *piscinae*. Horace says they are larger than the Lucrine Lake (near Baiae) connected with Lake Avernus and converted into an artificial harbor, the Portus Julius, by Agrippa. Cf. A. P. 63. So Sen. Controv. 5. 5, *navigabilium piscinarum freta*. Cicero (ad Att. 1. 19. 6) uses *piscinarios* as a nickname for the degenerate nobles. — **platanus**: 2. 11. 13; it was a shade tree, ἀμφιλαφής. Tennyson's 'broad-leaved platan.' Cf. Nux Elegeia, 17, *at postquam platanis sterilem praebentibus umbram | uberior quavis arbore venit honos*. Quintus Hortensius was said to water a favorite plane-tree with wine. — **caelebs**: as contrasted with the *ulmi maritatae*, the 'vine-prop elm' (Epode 2. 10). Cf. on 4. 5. 30, and Martial, 3. 58. 3, *vidua*; Ov. Met. 10. 92, 95, 100; Quintil. 8. 3. 8, *sterilem platanum . . . maritam ulmum*. Cf. 2. 11. 13.

5–8. Cambridge's version of this strophe (Johns. Poets, 18. 244) is a curiosity of literature: 'Now flowers disposed in various groups | Dislodge those honors of your soups, | The tasteful rich legumes.'

6. **copia narium**: store of (all that delights) the nostrils. Cf. Aelian's ὀφθαλμῶν πανήγυρις and his ἀνθέων . . . εἰς ἑορτὴν ὄψεως (V. H. 13. 1); Wordsworth's 'cups the darlings of the eye'; Milton's 'Flora's earliest smells' and his 'flowers that open now their choicest-bosomed smells kept for thee in store'; Juvenal, *gustus elementa* (11. 14).

7. **olivetis**: abl. of place, or possibly personifying dative. Cf. 3. 18. 14. The meaning perhaps is not that the trees are destroyed, but that the interspaces are sown with flowers and not with useful crops.

9. **spissa ramis**: cf. *densum humeris* (2. 13. 32); *umbrae enormes . . . lauris* (Pliny). — **laurea**: (arbor) = *laurus*.

10. **ictus**: the strokes, arrows, darts of the sun. Cf. Lucretius' *lucida tela diei*; βολαῖς ἡλίου (Eurip. Phoen. 169).

11. **praescriptum**: sc. *est*. — **intonsi**: cf. on 1. 12. 41; Tibull.

2. 1. 34, *intonsis . . . avis.* — **Catonis**: the elder Cato the Censor, the type of old Roman austerity. Cf. 3. 21. 11.

12. **auspiciis**: i.e. *example;* lit. *chief command, guidance.*

13–14. Now it is just the reverse. Sall. Cat. 52, *publice egestatem, privatim opulentiam.*

13. **census**: see Lex. — **brevis**: i.e. the inventory is short. Cf. *exiguus* (Epist. 1. 1. 43); *tenuis* (Epist. 1. 7. 56).

14–16. No colonnade measured with ten-foot rods wooed (took, lay in wait for, 3. 12. 12) the cool (shady) north(ern breeze) for private (citizens') pleasaunce. Or *privatis* may be construed with *decempedis.* Cf. Verg. Ecl. 1. 52, *frigus captabis opacum;* Juv. 7. 183, *et algentem rapiat cenatio solem.* For similar complaints and contrasts, cf. Demosth. Olyn. 3. 25; Cic. pro Flacco, 28, pro Murena, 76, *odit populus Romanus privatam luxuriam, publicam magnificentiam diligit.*

17. **fortuītum**: the first that came to hand, *die erste beste.* *προτυχόν* (Pind. Pyth. 4. 35). — **caespitem**: cf. Verg. Ecl. 1. 68, *congestum caespite culmen;* or perhaps the reference is to altars. Cf. on 1. 19. 13; Tibull. 2. 5. 100, *caespitibus mensas caespitibusque torum.*

18. **leges**: Horace could hardly have cited chapter and verse.

19. **iubentes**: the laws which bade.

20. **novo**: 3. 1. 45. Possibly *fresh-hewn;* more probably of the marble, new and strange then, but familiar to modern luxury. Cf. on 2. 18. 3. Possibly a compliment to Augustus, the restorer of temples. Cf. on 3. 6. 2; '"Brickwork I found thee and marble I left thee," their emperor vaunted; | "Marble I thought thee, and brickwork I find thee!" the tourist may answer' (Clough); cf. Suet. Aug. 28.

ODE XVI.

Peace is the prayer of the storm-tossed sailor and of the Thracian mad with battle — peace whose price is above purple and fine gold. For the consul's lictor cannot dispel the mob of passions that beset the soul. He only lives well who has 'the art to live on little with a cheerful heart.' Vainly we strive to forget 'in action's dizzying eddy whirled, the something that infects the world.' We cannot escape ourselves nor the cares that pursue us swifter than the east

wind. When happy, borrow no troubles of to-morrow, and temper adversity with slow, patient smile. There is a law of compensation. Achilles had glory and an early death. Long-lived Tithonus withered slowly in the arms of Aurora. A hundred herds low for thee, — me fate hath dowered with my Sabine farm, a breath of the inspiration of the Greek, and the poet's scorn of scorn.

Translated by Otway, Cowper, Hamilton, Johnson's Poets, 15. 638, imitated by Jenyns, *ibid.* 17. 607, and Hughes, 10. 28.

Pompeius Grosphus is known only from Epistle 1. 12. 22–24, a letter of introduction to the Iccius of Odes, 1. 29.

There was fighting in Thrace about B.C. 30. A plausible date for the ode is 29 or 28.

1. **otium**: the Roman world was very tired and ready to accept ἀταραξία as the chief good in life and politics. Seneca says of Augustus, de Brev. Vit. 5, *omnis eius sermo ad hoc semper revolutus est ut speraret otium.* — '*Deus nobis haec otia fecit*,' says the Vergilian shepherd of the firm ruler, *qui cuncta discordiis civilibus fessa nomine principis sub imperium accepit;* Tac. Ann. 1. 1. Cf. Renan, First Hibbert Lecture, Introd. *Pax* was the sailor's word. Cf. Plaut. Trinum. 837; Lucret. 5. 1229, *non divum pacem votis adit ac prece quaesit | ventorum pavidus paces animasque secundas?* — **patenti**: *alto*, *the open*.

2. **prensus**: i.e. *deprensus*. Cf. Verg. G. 4. 421; Lucret. 6. 429; Catull. 25. 13, *deprensa navis in mari vesaniente vento.*

3. **condidit**: so Verg. Aen. 6. 271, *ubi caelum condidit umbra.* — **certa**: cf. Tibull. 1. 9. 10, *ducunt instabiles sidera certa rates.* Milton, Comus, 'Unmuffle, ye faint stars'; Tenn. Choric Song, 'Eyes grown dim with gazing on the pilot stars.'

5. **bello furiosa**: ἀρειμανής, δοριμανής. Thrace was *Mavortia terra* (Verg. Aen. 3. 13). Cf. Gray, Progress of Poesy, 'On Thracia's hills the Lord of War | Has curb'd the fury of his car.'

6. **pharetra**: cf. 3. 4. 35, *pharetratus.* — **decori**: 3. 14. 7.

7–8. **venale**: cf. 3. 14. 2, and for meter, 1. 2. 19.

9. **nec**: is read for *neque* to remove the only case of elision in the Adonic verse.

9–12. A favorite moral of Latin poetry. Cf. Munro on Lucret. 2. 25–50; Lucan, 4. 378; Sellar, p. 165.

10. **summovet**: technical of clearing a path through a mob. — **tumultus**: the mob of passions; *mentis* is emphatic.

11. **laqueata**: 2. 18. 2, paneled.

12. **volantes**: like bats or obscene birds. Cf. Theog. 729, for wings of care.

13. **vivitur**: passive (cf. the *vivere parvo* of Sat. 2. 2. 1), *ab eo vivitur cui*. Cf. Juv. 8. 9, *coram Lepidis male vivitur.* — **parvo**: cf. Lucret. 5. 1118; Cic. de Fin. 2. 28; Lucan, 4. 377; Claud. in Rufin. 1. 215; Tibull. 1. 1. 25, *contentus vivere parvo.*

14. **salinum**: almost proverbial. Cf. Pers. 3. 25, *purum et sine labe salinum;* Valer. Max. 4. 4. 3; Sen. de Tranq. An. 1. The family salt-cellar brightly polished is the one piece of silver on the frugal board of the man who knows, 'What and how great the virtue and the art | To live on little with a cheerful heart' (Pope). — **splendet**: cf. Epist. 1. 5. 23. — **tenui**: cf. Epist. 1. 20. 20; Herrick 337. 7, 'If we can meet, and so conferre, | Both by a shining salt-seller.'

15. **leves somnos**: 2. 11. 8, *facilem;* 3. 1. 22, *lenis;* Gray, Ode on Eton College, 'The slumbers light that fly the approach of morn.' — **cupido**: always masc. in Horace.

17. For sentiment, cf. Pind. Nem. 11. 43; Bion. Idyll. 7. 8; Eurip. Bacchae, 395; Arnold, A Southern Night, 'We who pursue | Our business with unslackening stride, . . . and see all sights from pole to pole, | And glance, and nod, and bustle by; | And never once possess our soul | Before we die.' — **brevi fortes**: cf. on 1. 6. 9; but *aevo* goes with *iaculamur.* — **iaculamur**: *aim at, attempt.* So τοξεύειν.

19. **sole**: cf. Verg. G. 2. 513, *atque alio quaerunt patriam sub sole iacentem.* Tenn. The Brook, 'Katie walks | Far off and holds her head to other stars.' — **mutamus**: sc. **patria**; cf. on 1. 17. 2. For moralizing on vain restlessness of travel, cf. Sen. de Tranq. An. 2; Emerson. — **Patriae**: cf. Ovid Met. 9. 409, *exul mentisque domusque*, and Milton's 'Heaven's fugitives.' Theoc. 24. 127, φυγὰς Ἄργεος.

20. **se quoque**: cf. Epist. 1. 11. 27, *caelum non animum mutant qui trans mare currunt.* Sat. 2. 7. 112–116; Lucret. 3. 1060–1070; Sen. Dial. 9. 2. 14, *sequitur se ipse et urget gravissimus comes.* Epist. 28, *tecum fugis.* Milton, 'nor from hell | One step

no more than from himself can fly | By change of place.' Byron, To Inez, 'What exile from himself can flee?' Emerson, Self-Reliance, 'I pack my trunk . . . and at last wake up in Naples, and there beside me is the stern fact, the sad self, unrelenting, identical, that I fled from.' — **fŭgit**: gnomic.

21–22. Cf. 3. 1. 39; Lucret. 2. 48 sqq. — **vitiosa**: *carking*, *fell*; strictly, *morbid*; cf. Epist. 1. 1. 85, *vitiosa libido*. — **nec . . . relinquit**: i.e. *keeps up with*.

23. Cf. Sen. Phaedra, 745, *ocior nubes glomerante Coro*. *Ocior Euro, etc.* Proverbial. Cf. Otto, p. 366; Bürger, Lied vom braven Manne, 'Die Wolken flogen vor ihm her, | Wie wann der Wolf die Herde scheucht.'

25. **laetus in praesens** is, as it were, the condition of *oderit*, an emphatic *nolit*. Cf. 3. 8. 27. — **quod ultra est,** τὰ πόῤῥω, *futura*.

26. **lento**: cf. *lente ferre*, etc., *placid*, *quiet*.

27–28. The commonplace of Emerson's Essay on Compensation, to be illustrated in 29 sqq. — **ab omni parti**: cf. Quintil. 1. 2. 15, *nam quid fere undique placet?* Bacchyl. 5. 54.

29. **clarum cita**: Achilles says, Il. 9. 412, 'If I abide here . . . then my returning home is taken from me, but my fame shall be imperishable.' Cf. Il. 1. 505, ὠκυμορώτατον ἄλλων.

30. **Tithonum**: cf. 1. 28. 8; Mimnermus, fr. 4; Hom. Hymn in Ven. 220. As type of old age, Aristoph. Acharn. 688; Otto, p. 349. — **minuit**: cf. Tenn. Tithonus, 'I wither slowly in thine arms.' Gray, 'slow-consuming age.' But *longa* here = unending, as 3. 11. 38; 2. 14. 19.

31. **et**: *and so*.

32. **porriget**: half personifies the glad hour (πολυγηθής, Il. 21. 450) 'that in a gracious hand appears to bear a gift for mortals old or young.' Cf. on 3. 29. 48 and 3. 8. 27.

33–34. **greges . . . vaccae**: virtually a hendiadys.

34. **tibi tollit hinnitum**: picturesque periphrasis for *est tibi*. Cf. 2. 15. 15. For elision at end of line, cf. 2. 2. 18.

35. **equa**: mares were preferred for racing. Cf. Pind. Pyth. 2. 8; Verg. G. 1. 59; and if any one will try to write this strophe with *equus*, he will find them metrically preferable. — **te**: cf. Martial, 2. 43. 3, *Te Lacedaemonio velat toga lota Galaeso*. — **bis**:

δίβαφα. Cf. Epode 12. 21, *muricibus Tyriis iteratae vellera lanae;* Epist. 2. 2. 181; Spenser, Vergil's Gnat, 'Ne cares he if the fleece which him arrays | Be not twice steepèd in Assyrian dye.' For the *murex*, cf. Class. Dict. and 2. 18. 7. n.

37. **parva rura**: the Sabine farm. Cf. Bacchylides, fr. 28.

38. **tenuem**: as a term of literary criticism would mean 'refined,' 'delicate' (Epist. 2. 1. 225); but it seems to be used in modest deprecation here. Cf. Burns, Epist. to James Smith, 'The star that rules my luckless lot | Has fated me the russet coat, | And damned my fortune to the groat; | But in requit, | Has blest me wi' a random shot | O' countra wit.'

39. **non mendax**: cf. C. S. 25, *vosque veraces cecinisse Parcae.* Persius, 5. 48, *Parca tenax veri.* Buecheler fancifully takes it 'rightly named,' because sparing (*parca*) of her gifts.

40. **spernere**: the scorn of scorn. He is *invidia maior.*

ODE XVII.

Maecenas, though a valetudinarian tormented by fever and insomnia, clung desperately to life (Pliny, N. H. 7. 172; Seneca, Epist. 101). Horace, toying with the astrological superstitions of the age to which Augustus and Maecenas were devoted (Sueton. Aug. 94; Dio. 52. 36), assures his friend that their horoscopes coincide, and that it is the will of Heaven that they be not divided in their death. The poet's prayer, 'that we may die the selfsame day,' was, in substance, granted. He died B.C. 8, not long after Maecenas, who in his last days wrote to Augustus, *Horatii Flacci ut mei memor esto.* The allusion to the fall of the tree (27, cf. on 2. 13) makes it probable that the ode was written soon after B.C. 30.

Cf. Tennyson's unfulfilled prayer (In Mem. 84): 'Thy spirit should fail from off the globe | What time mine own might also flee, | As linked with thine in love and fate.'

1. **exanimas**: so *occidis saepe rogando* (Epode 14. 5); *Enicas* (Ter. And. 660); ἀποκτείνειν (Eur. Hipp. 1064). Quintil. 8. 3. 32 seems to object to the word which is used by Cic. pro Mil. 93. Cf.

'Carcasses exanimate' (F. Q. 2. 12. 7); 'Be heir to those who are now exanimate' (Sonnets from Port. 33).

2. **amicum**: the Homeric φίλον εἶναι — their pleasure, their will.

3. **ŏbire**: cf. 3. 29. 11.

4. **decus**: cf. 1. 1. 2. — **columen**: cf. Tenn., 'the pillar of a people's hope'; the 'pillar apostles'; Ter. Phorm. 287, *columen vero familiae;* Catull. 64. 26; Homer's ἕρκος Ἀχαιῶν; Callinus, 20, πύργον; Archil. fr. 17, Νάξου . . . κίονας; Alcaeus, fr. 23; Theognis, 233; Pind. O. 2. 7; Eurip. Alcest. 311, etc.

5. **partem**: cf. 1. 3. 8; Tenn. In Mem. 85, 'I, the divided half of such | A friendship as had master'd time'; Minuc. Felix, 1. 3, *crederes unam mentem duobus fuisse divisam;* Tickell on death of Addison, 'Can I forget the dismal night that gave | My soul's best part forever to the grave?'; and Villon's 'Deux estions et n'avions qu'ung coeur; | S'il est mort, force est que devie.' — **rapit**: 2. 13. 20.

6. **maturior**: *premature, untimely.* Cf. 1. 2. 48, *ocior.* — **vis**: 2. 13. 20.

7. **carus**: sc. *mihi ipsi.* Cf. Epist. 1. 3. 29, *si patriae volumus si nobis vivere cari;* Plato, Rep. 621 C, ἡμῖν αὐτοῖς φίλοι, wrongly rendered by Jowett, 'dear to one another.' — **aeque**: i.e. as before. So in Greek ὁμοίως. — **superstes**: 3. 9. 12, Epode 1. 5, with both *carus* and *integer.*

8. **integer**: because 'the divided half.' — **utramque**: of both of us.

9. **ducet**: not *adducet*, but *dabit, faciet.* Cf. Verg. Aen. 2. 466, *trahere ruinam.* — **non ego**: cf. on 2. 7. 26. But *non* here is generally taken with *perfidum.*

10. **dixi sacramentum**: the technical term for soldier's oath (Caes. B. C. 1. 23).

11. **utcumque**: cf. on 1. 17. 10. — **supremum**: τὴν νεάταν ὁδὸν (Soph. Antig. 807).

12. **carpere**: Sat. 1. 5. 95, *carpentes iter;* Verg. Georg. 3. 142, *carpere prata fuga.*

13. **Chimaerae**: 1. 27. 24; 4. 2. 16; Verg. Aen. 6. 288. — **igneae**: πυρπνέουσαν (Eurip. Ion, 203). Cf. 1. 17. 2; 3. 3. 10.

14. **si resurgat**: were he to rise up to confront me from under the superincumbent mountains. Cf. 3. 4. 69–73. — **Gyas**: the spelling of the Mss. varies. Editors generally read Γυής, not Γύγης,

in Hes. Theog. 149. Cf. 3. 4. 69, and Ov. Trist. 4. 7. 18, *centimanumque Gyan*.

15–16. **sic . . . placitum**: cf. 1. 33. 10.

16. **iustitiae**: cf. 1. 24. 6. Δίκη and Εἰρήνη are sisters of the Fates in Hes. Theog. 902–904. But Horace is thinking also of Themis and of Sophocles' ξύνοικος τῶν κάτω θεῶν Δίκη (Antig. 451).

17–22: whether Libra or the Scorpio, shape of fear, or Capricornus, tyrant of the western wave, be the predominant aspect of my natal hour, the stars of us twain consent in wondrous wise.

17. **Scorpios**: fighters were born under this sign (Manil. 4. 220). For Libra, a propitious sign, cf. Manil. 4. 548. — **adspicit**: the influence is present through life. The astrologers seem to have spoken technically of the stars aspecting each other at the birth; but the notion of the star looking down on the birth like a deity was a natural development of this way of speaking. Cf. on 4. 3. 2.

18. **pars violentior**: it is not quite clear whether this means simply 'as the predominant,' or more specifically 'as the malign' which may be counteracted by the more auspicious stars, such as Libra and Jupiter.

19. **tyrannus**: cf. 1. 3. 15. But here the reference is to the assignment of particular constellations to particular quarters of the globe. Cf. Manil. 4. 791, *tu, Capricorne, regis quidquid sub sole cadente | expositum*; Propert. 5. 1. 86.

21. **nostrum**: gen. plur. For caesura, cf. on 2. 12. 25.

22. **consentit**: cf. Persius' imitation, 5. 45, *non equidem hoc dubites amborum foedere certo | consentire dies et ab uno sidere duci*; Shaks. Hen. VI. 1. 1, 'the bad revolting stars | That have *consented* unto Henry's death'; Herrick, Hesp. 106, 'stars consenting with thy fate.' Hence, probably, Wordsworth's 'Twice seven *consenting years*.' — **astrum**: cf. Epist. 2. 2. 187, *scit genius natale comes qui temperat astrum*. But Horace obviously does not take it seriously.

23. **tutela**: of a deity. Cf. on 4. 14. 43; Tibull. 2. 5. 113. Technically of a constellation (Manil. 2. 334; 4. 698 *et passim*). — **Saturno**: with both *refulgens* (cf. 1. 12. 28) and *eripuit*. Saturn a malign star; Propert. 5. 1. 84, *et grave Saturni sidus in omne caput*.

24. **volucris**: with *alas*. — **Fati**: death.

25. **alas**: cf. Sat. 2. 1. 58, *seu Mors atris circumvolat alis;* Eurip. Alcest. 260, *πτερωτὸς ῞Αιδας*; Schol. Alc. 843; Gratius, Cyneg. 343; Byron, 'The angel of death spread his wings on the blast'; Matthew Arnold, 'death's winnowing wings'; Lessing, 'Wie die Alten den Tod gebildet.'

25–26. Cf. on 1. 20; Propert. 4. 9. 4, *et manibus faustos ter crepuere sonos.*

26. **crepuere**: cf. on 1. 18. 5.

27. **truncus**: cf. on 2. 13. — **inlapus**: cf. 'The swift illapse | Of accident disastrous' (Thomson, Summer).

28. **sustulerat**: cf. on 3. 16. 3. — **Faunus**: cf. 1. 17. 2. In 3. 4. 27 it is the Muses, in 3. 8. 7 Liber, that saves the poet.

29. **Mercurialium**: cf. 1. 10 and 2. 7. 13. Horace playfully wrests the word from its meaning of devotees of Mercury, god of gain (Sat. 2. 3. 25).

30. **reddere**: cf. on 2. 7. 17.

32. **nos humilem**: for similar contrast, cf. 4. 2. 53 and Ov. Trist. 1. 10. 43, *non facit ad nostras hostia maior opes.*

ODE XVIII.

Rape, congere, aufer, posside: relinquendum est.
— *Martial*, 8. 44. 9.

I have no marble halls and train of prosperous clients. I am content with my kindly poetic vein and my dear little Sabine estate. You, with one foot in the grave, continue to rear your seaside villas and evict your pauper tenants. But there is one 'who builds stronger than a mason, a shipwright, or a carpenter,' — the builder of the house of death. The impartial earth opens for pauper and prince alike.

For the sentiments, cf. 1. 31. 2–6; 2. 16. 33–40; 3. 1. 40–47; 3. 16. 17–43; 3. 29. 9–16; Bacchylides, fr. 28; Verg. Georg. 2. 461 sqq.; Tibull. 3. 3. 12 sqq.; Propert. 4. 1. 49 sqq., etc. For free imitation of lines, 1–8, see Crashaw, Description of a Religious House, Ward's Poets, 2. 208.

1. **ebur**: of the *eburnum* and *aureum lacunar* (cf. 2. 16. 11) rather than of ivory tables. Cf. Propert. 4. 1. 50, *nec camera*

auratas inter eburna trabes; Bacchylides, fr. 27. 8, χρυσῷ δ' ἐλέφαντί τε μαρμαίροισιν οἶκοι; Lucret. 2. 27, *nec domus argento fulget auroque renidet.*

3–4. No architraves of bluish-white marble of Mt. Hymettus rest on columns of Numidian *giallo antico* in my atrium. Cf. Martial, 5. 13. 5; 9. 75. 7–9.

3. **Hymettiae**: cf. 'Where with bright marbles big and future pomp, | Hymettus spread, amid the scented sky, | His thymy treasures to the labouring bee' (Thomson, Liberty).

5. **Attali**: cf. 1. 1. 12.

6. **ignotus** expresses the surprise of the windfall, **occupavi** the greedy haste of the heir.

7. **Laconicas**: 'Vast heaps of the shells of the *murex brandaris* in Cythera and on the neighboring Laconian coast . . . demonstrate to this day the importance of the sea to Phoenician industry' (Holm, Hist. of Greece). Cf. on 2. 16. 36; Aeschyl. Ag. 958; Juv. 8. 101, *Spartana chlamys.*

8. **trahunt** has been understood of trailing robes (ἱματίων ἕλξεις, σύρειν, *traxitque per pulpita vestem*, A. P. 215), and more simply *spin, lanam trahere.* The meaning is, 'I am not so high that my very clients are rich.' — **purpuras**: cf. 3. 1. 42.

9. **at**: the other side of the medal. Cf. 3. 7. 22.

10. **vena**: probably a vein of ore. Cf. *sine divite vena*, Epist. 2. 3. 409. But the Roman poets also thought of *vena aquae.* Cf. Ovid. Trist. 3. 14. 33; Auson. Mosella, 448, *ast ego quanta mei dederit se vena liquoris.* For *benigna*, cf. Tenn. Edwin Morris, 'But you can talk, yours is a kindly vein.' Cf. ''Ercles' vein,' etc. — **pauperemque dives**: cf. on 1. 6. 9; Sellar, p. 176. The Greeks rang the changes on the saying about the wise man going to the doors of the rich. For *me petit*, cf. on 2. 20. 6.

12. **amicum**: Maecenas. Cf. *nil amplius oro;* Sat. 2. 6. 4.

14. **satis beatus**: cf. Catull. 23. 27; Epode 1. 31; Odes, 3. 7. 3. — **unicis**: cf. 3. 14. 5. — **Sabinis**: sc. *praediis.* Cf. 3. 4. 22. Cf. Martial, 4. 77, *numquam divitias deos rogavi.*

15. **truditur**: cf. on *proterit*, 4. 7. 9; *urget*, Epode 17. 25; *sic vita truditur*, Petron. Sat. 45; Otto, p. 112.

16. And still (*pergunt*) the new moons only wax to wane. Cf 4. 7. 7.

17. **tu**: cf. on 2. 9. 9.

17–18. **secanda . . . locas**: allot to be cut — let the contract for cutting (sc. to the *redemptor*, 3. 1. 35). The Romans affected to regard as a reprehensible luxury the use of cut marble slabs for paneling and wainscoting. Cf. Pliny, N. H. 36. 50.

20. **Bais**: a famous Campanian watering-place near Naples. Cf. 3. 4. 24; Epist. 1. 1. 83. For villas built out into the water, cf. 3. 1. 33–38; Martial, 10. 30; Hare's Days near Rome. — **obstrepentis**: cf. 3. 30. 10.

20–21. **urges submovere**: (cf. *urgere opus*) press on to push out the shore line.

22. **continenti**: prob. abl. abs. Variously taken as the 'confining,' the 'continuous,' and 'of the mainland.' Cf. Livy, 44. 28, *continenti litore;* Marlowe, Tamburlaine, 1. 1. 1, 'Africa and Europe bordering on your land, | And continent to your dominion.'

23. **quid quod**: *nay more*, a prosaic transition. Cf. on *adde quod*, 2. 8. 17; 3. 1. 41; 3. 11. 21. — **usque**: 'still.' Cf. 1. 17. 4.

24. **revellis**: a picturesquely strong *moves*. The sanctity of landmarks in primitive times is well known. Cf. Proverbs 22. 10, 11, 'Remove not the old landmarks, and enter not into the field of the fatherless'; Plato, Laws, 843 A. In Roman inscriptions curses are invoked on those who disturb the landmark. Terminus was a god. — **et ultra**: so 4. 11. 29.

25. **clientium**: *fraus innexa clienti* was the most heinous of crimes in Roman eyes. *Patronus si clienti fraudem fecerit sacer esto* (Twelve Tables).

26. **salis**: cf. on *revellis, supra.*

26–28. A picture of an eviction.

27. **in sinu**: cf. Tac. Ann. 1. 40, *incedebat . . . perfuga ducis uxor parvulum sinu filium gerens.*

29–31. But no hall awaits the rich lord more surely than the appointed bourne of greedy Orcus. *Fine* (fem. Epode 17. 36) is a virtual synonym of *aula* which could not well be repeated, with the further implication that 'the vasty hall of death' (cf. 3. 11. 16; Eurip. Alcest. 259) is our final home, *mors ultima linea rerum est*, Epist. 1. 16. 79; θανάτοιο τελευτή. It is quite unnecessary to construe *destinata* with *aulă*, or with *aulā* understood, and to interpret *fine* 'by the limit set by' or 'in the confines of.' For the

thought, cf. Butler, 'Our noblest piles and stateliest rooms | Are but outhouses to our tombs'; Longfellow, 'For thee was a house built | Ere thou wast born.'

30. **rapacis**: Tibull. 1. 3. 4; Catull. 3. 13, *malae tenebrae | Orci quae omnia bella devoratis;* Callim. Ep. 2, ἁρπακτήρ.

32. **ultra**: cf. 3. 29. 31, 'beyond the *finis orci';* beyond the little that life requires; more generally, why strive to 'pass beyond the goal of ordinance?' — **aequa**: cf. on 1. 4. 13.

33. **recluditur**: 1. 24. 17. n.

34. **pueris**. the resolution *quĕ pŭĕ* in lyric iambics has been questioned. Dogmatism is out of place. — **satelles**: 3. 16. 9, Charon. The force of *nec* is felt with *auro captus* as well as with *revexit.* Cf. Epist. 2. 2. 178, *si metit Orcus | grandia cum parvis non exorabilis auro;* Theog. 727–728.

35. **Promethea**: cf. on 1. 16. 13; 2. 13. 37. — **callidum**: ποικιλομήτην.

36. **hic** is *Orcus* or Charon = death = Orcus. — **revexit**: sc. across 'the unpermitted ferry's flow.'

37–38. **Tantali genus**: Pelops, etc. Cf. 1. 28. 7; 1. 6. 8; 2. 14. 18, *Danai genus.*

38. **coercet**: cf. 2. 14. 9; Verg. Aen. 6. 439, *noviens Styx interfusa coercet.* — **levare**: the zeugma of *non vocatus audit* is softened by construing *levare* with *audit* = consents. — **functum**: cf. 2. 9. 13; 4. 15. 29; Epist. 2. 1. 22, *suisque temporibus defuncta;* abs. Tac. Agric. 1, *narraturo vitam defuncti hominis.*

39. For sentiment, cf. Aeschyl. fr. 255; Soph. O. C. 1220; Burns, 'Man was made to mourn': 'O Death, the poor man's dearest friend'; Praed, The Chant of the Brazen Head: 'I think poor beggars court St. Giles | Rich beggars court St. Stephen; | And Death looks down with nods and smiles, | And makes the odds all even'; F. Q. 2. 1. 59, '"Palmer," quoth he, "death is an equal doom | To good and bad, the common inn of rest."'

40. **vocatus . . . audit**: *hearkens to the prayer.* Cf. Shaks., 'hearkens my brother's suit.'

ODE XIX.

Horace pretends to have caught sight of Bacchus and his train on the lonely hillside. He affects the poetic frenzy of the dithyramb, and, with many allusions to Greek poetry and legend, affirms his right and inspiration to sing the attributes and exploits of the God of wine and song.

Cf. 3. 25; Ovid. Met. 4. 17 sqq.; Propert. 4. 16; Ovid. Trist. 5. 3; and Fletcher's 'God Lyaeus ever young.'

1. **remotis**: cf. 2. 3. 6. Bacchus and his train haunted solitary mountain tops. Cf. Soph. O. T. 1105, Antig. 1126; Dyer, Gods in Greece, pp. 112, 113; Anacreon, 2.

2. **docentem**: even as Apollo teaches his choir the nine Muses. Cf. Pater, Study of Dionysus, pp. 10–11. — **credite posteri**: Epode 9. 11, *posteri negabitis.*

3. **nymphas**: his nurses and playmates in Greek poetry. Cf. 1. 1. 31; Soph. O. C. 678; Anacr. fr. 2.

4. **capripedum**: cf. Lucret. 4. 580, *haec loca capripedes Satyros nymphasque tenere | finitimi fingunt;* Tenn. Lucretius, 'Catch her, goatfoot.' Pan is τραγόπους, Simon. fr. 133, and the attribute is transferred by Roman poets from the Panisci to the Satyrs. Cf. Pater, Study of Dionysus, pp. 9–10. — **acutas**: perhaps 'pricked up to listen'; but cf. the question of the pointed ears in Hawthorne's Marble Faun.

5. **euhoe**: i.e. εὐοῖ. Cf. 1. 18. 9, *euhius;* Juv. Sat. 7. 62, *Satur est cum dicit Horatius euoe;* Shelley, Prom., 'Like Maenads who cry loud euoe, euoe'; Verg. Aen. 7. 389, *euoe Bacche fremens.* — **trepidat**: with the excitement of the vision. Cf. Il. 20. 131; Verg. Aen. 4. 279 sqq.

6. **pleno**: cf. 3. 25. 2; Ovid. Fasti, 6. 537. — **turbidum**: τεθολωμένον. Cf. on 2. 12. 14; 3. 27. 67.

7. **parce**: the enthusiast at once courted and dreaded the maddening presence of the god. Cf. Catull. 63. 91–93; Verg. Aen. 6. 77 sqq.

8. **metuende**: cf. 1. 12. 23. — **thyrso**: 'and our fingers must beware of the *thyrsus*, tossed about so wantonly by himself and his chorus. The pine-cone at its top does but cover a spear-point!

and the thing is a weapon — the sharp spear of the hunter Zagreus' (Pater, Greek Studies, p. 60). Cf. Eurip. Ion, 216. But *gravi* may refer to the madness caused by its touch.

9. **fas**: the vision brings authentic inspiration. Cf. Ov. Fasti, 6. 7, *Fas mihi praecipue voltus vidisse deorum*, etc. — **pervicaces**: *untiring*, *persistent*. Cf. 3. 3. 70; Epode 17. 14. — **Thyiadas**: from θύω, *to rave*, a synonym of Maenad, Bacchante, Bassarid, Euiad, etc.

10–12. For similar miracles of Bacchus, cf. Eurip. Bacchae, 141. 708; Plato, Ion, 534 A; Propert. 4. 16. 20 sqq.; Fletcher, 'From thy plenteous hand divine | Let a river run with wine.' Cf. Exod. 3. 8; Hesiod, Works, 232; Verg. Eclog. 4. 30.

12. **iterare**: *rehearse*, tell, renew the fact in speech.

13. **beatae**: *deified*. — **coniugis**: Ariadne. Cf. Apoll. Rhod. 3. 1002, ἀστερόεις στέφανος τόν τε κλείουσ' Ἀριάδνης; Mrs. Browning's How Bacchus comforts Ariadne (from Nonnus), 'But I will wreathe thee, sweet, an astral crown | And as my queen and spouse thou shalt be known'; Ov. Fasti, 3. 459; Heroides, 6. 115; Sen. Herc. Fur. 18; Propert. 4. 16. 8; Ov. Met. 8. 176; Verg. G. 1. 222.

14. **honorem**: Verg. Aen. 7. 814, *regius . . . honos*. — **Penthei**: the Bacchae of Euripides describes the punishment of King Pentheus of Thebes for his impious resistance to the introduction of the worship of the new god. His palace was thrown down by an earthquake (633), and he was torn in pieces by his mother and sisters in their Bacchic frenzy (Theoc. 26). Cf. Pater, Greek Studies, pp. 68, 74. Horace moralizes the tale (Epistle 1. 16. 73). Cf. Ov. Met. 3. 511.

15. **non leni**: 1. 24. 17; 1. 18. 9.

16. **Lycurgi**: Homer, Il. 6. 130 sqq., 'Nay moreover even Dryas' son mighty Lykurgos was not for long when he strove with heavenly gods, he that erst chased through the goodly land of Nysa the nursing-mothers of frenzied Dionysos. . . . Then Dionysos fled and plunged beneath the salt sea-wave. . . . But with Lykurgos the gods that live at ease were wroth, and Kronos' son made him blind, and he was not for long, because he was hated of all the immortal gods.' Cf. Soph. Antig. 955; Propert. 4. 16. 23. Aeschylus wrote a play on the theme.

17. **flectis**: *tamest* avoids zeugma with *mare*. — **amnes**: he

dried the Hydaspes and the Orontes, by the touch of his thyrsus, in the expedition to India. — **mare**: cf. Sen. Herc. Fur. 907, *adsit Lycurgi domitor et rubri maris* (the Indian Ocean).

18. **separatis** = *remotis*. — **uvidus**: cf. 1. 7. 22; 4. 5. 39; Eurip. El. 326, βρεχθείς.

19. **viperino**: cf. Catull. 64. 258, *pars sese tortis serpentibus incingebant.*

20. **sine fraude**: i.e. *without harming them.* Cf. C. S. 41; an archaism found in Twelve Tables (*se fraude*) and in Livy (1. 24. 5), and imitated by Milton several times; e.g. 'To draw the proud king Ahab into fraud.'

21–32. His defense of heaven against the giants (a post-Homeric legend), and his descent into hell to fetch his mother Semele.

21. **parentis**: 1. 12. 13. — **regna**: the plural magnifies (1. 4. 18; 2. 13. 21; 3. 4. 46), but is resorted to largely *metri gratia* (4. 14. 26).

22. **scanderet**: Pindar, fr. 162, actually speaks of a ladder. Cf. on 2. 12. 7 and 3. 4. 42 sqq.

23. **Rhoetum**: a giant whose name is selected for alliterative effect. Cf. 3. 4. 55.

24–25. He assumed the form of a lion, as in Hymn. Hom. 7. 44.

25. **quamquam**: with *ferebaris*, of which *aptior dictus* gives the reason. For *Liber* fit for war, cf. 1. 12. 21. n.

27. **sed idem**: if *idem* is used idiomatically, as in 2. 10. 22 and 3. 12. 10, *medius* must = *arbiter*, *minister*, or *equally adapted to.* If *idem* is the predicate, we construe, 'but thou wast the same in the midst of peace and of war.'

29. **insons**: *harmless* to thee.

30. **cornu**: the reference is rather to the golden horn of wine with which he propitiates Cerberus and the beasts than to the horns often attributed to him by the poets (Tibull. 2. 1. 3; Propert. 4. 16. 19; Orphic Hymn 52. 2).

30–31. **atterens caudam**: σαίνων, *adulans*, 'wagging.' Cf. Gildersleeve on Pind. O. 4. 4; Theoc. 6. 30.

31. **trilingui**: triple-headed and triple-tongued is all one reck oning, 'save the phrase is a little variations.'

32. **tetigitque**: for *que*, cf. on 1. 30. 6.

ODE XX.

Horace prophesies in a somewhat artificial poetic frenzy his own immortality. He is to be translated into a 'tempest-cleaving swan of' Italy, and will be known to all the peoples of the earth. Let no one weep for him or celebrate vain obsequies.

For motif, cf. 3. 30; 4. 3; Alcman, fr. 118. For transformation of poet to swan, cf. Plato's Repub. 620 a; Eurip. fr. 911. For bard = bird, cf. 1. 6. 2; Pind. Ol. 2. 96; Theoc. 7. 47; Verg. Ecl. 9. 35, and 4. 2. 25. n. Ben Jonson's 'Sweet swan of Avon.'

1. **non usitata**: cf. Epode 5. 73. Cf. Milton's 'adventurous song, | That with no middle flight intends to soar.' For the boast of originality, cf. 3. 1. 2; 3. 30. 10 sqq. n.

2. **biformis**: swan and poet is the obvious meaning, but Porphyrio says *quod et lyrica scribat et hexametros*, and some moderns follow him on the ground that Horace would be wholly transformed into the bird. But this is to consider it too curiously. — **liquidum**: cf. Verg. G. 1. 404. *Clear* as contrasted with *udam . . . humum*, 3. 2. 23, or *yielding* as Milton's 'buxom air'; Pind. Nem. 8. 41, πρὸς ὑγρὸν | αἰθέρα.

3. **vates**: cf. on 1. 31. 2.

4. **invidia maior**: cf. Tac. Agr. 8. 3, *extra invidiam;* Callim. Ep. 23, κρείσσονα βασκανίης. Cf. on 4. 3. 16 and 3. 24. 32.

5. **urbes**: concretely picturesque. Cf. 1. 35. 10; 3. 4. 46.

5–6. **pauperum . . . sanguis**: Horace never disavows his humble birth. Cf. 2. 18. 10; 3. 30. 12; Sat. 1. 6. 46, *quem rodunt omnes libertino patre natum.*

6. **vocas**: *invitest* (to thy board, or simply companionship). Cf. Catull. 44. 21, *qui tum vocat me.* If any dignity is lost, it is recovered by *dilecte.* Cf. Gildersleeve on Pindar's φίλος addressed to Hieron (Pyth. 1. 92). In 2. 18. 11, he says *dives me petit.* The interpretation of 'dilecte' as direct quotation of Maecenas' words is generally abandoned.

8. **unda**: cf. 2. 14. 9.

9–12. Tyrrell, Latin Poetry, p. 198, comments on the bad taste of these details.

9. **iam iam**: Epode 17. 1. He begins to feel the 'feathery

change' come over him like Arnold's Philomela. — **cruribus**: usually taken as abl. of place; conceivably dat. Cf. *residunt in partem* (Verg. Aen. 9. 539). — **asperae**: the skin wrinkles and roughens as it shrinks and settles into place.

11. **supernĕ**: so Lucret. 2. 1153, 6. 544, 597; A. P. 4. — **lēves**: antithesis with *asperae*.

13. **Daedaleo**: cf. 1. 17. 22. n. — **notior**: many Mss. read *ocior* with harsh hiatus. Cf. Ov. Amor. 1. 9. 40, *notior in caelo fabula nulla fuit.* Bentley proposed *tutior*, which H. doubtless meant, but perhaps did not need to say. Cf. on 4. 2. 2; cf. Martial, 1. 1. 2, *Toto notus in orbe Martialis.*

14–20. Cf. Sargeant's lines, 'But on strong wing, through upper air, | Two worlds beneath, the old and new, | The Roman swan is wafted where | The Roman eagles never flew.'

14. **Visam**: cf. 2. 14. 17. — **gementis**: cf. Iliad, 16. 391, 23. 330; Ody. 12, 97, ἀγάστονος; Aeschyl. Prom. 712; Soph. Ajax, 674, στένοντα πόντον; Tennyson, 'the moanings of the homeless sea' (In Mem.); 'The deep | Moans round with many voices' (Ulysses); Christina Rossetti, 'Why does the sea moan evermore?' — **Bospori**: 3. 4. 30.

15. **Syrtes**: 1. 22. 5; 2. 6. 3. — **canorus**: of Swan Song, Verg. Aen. 7. 700; cf. 4. 3. 20. n.

16. **Hyperboreos**: cf. Swinb., 'Beyond the north wind lay the land of old, | Where men dwelt blithe and flawless clothed and fed | With joy's bright raiment and with love's sweet bread, | The happiest flock of earth's maternal fold.' Cf. Pind. Ol. 3. 16; Pyth. 10. 30–44; Aeschyl. Choeph. 373; Pliny, N. H. 4. 89; Bacchyl. 3. 59.

17. **dissimulat**: '*masks his fear.*'

19. **Geloni**: 2. 9. 23. — **peritus**: the *learned Spaniard* may have sounded like a jest to Roman ears, though the next generation gave the Senecas and Quintilian to Rome. Or possibly a distinction is drawn between the 'culture' of the province that shall learn the poet, and the outer barbarians that shall come to know of him. Cf. Statius, Theb. 12. 814, *Iam te* (sc. his poem) *magnanimus dignatur noscere Caesar*, | *Itala iam studio discit memoratque iuventus.*

20. **potor**: vivid for *accola*. Cf. 3. 10. 1; 4. 15. 21; Hom. Il. 2. 825; Pind. Ol. 6. 85; Verg. Eclog. 1. 63.

21–24. Cf. Epitaph of Ennius, Cic. Tusc. 1. 34, *nemo me lacrumis decoret nec funera fletu | faxit! cur? Volito vivus per ora virum.*

21. **inani**: a cenotaph — *sine corpore funus.* — **neniae**: properly the hired mourner's wailing dirge.

22. **turpes**: *disfiguring:* the gashing of cheeks and beating of breast. — **querimoniae**: of friends and kin.

23. **clamorem**: the *conclamatio* or *clamor supremus* (Lucan, 2. 20; Verg. Aen. 4. 665, 674).

24. **mitte**: 3. 8. 17. — **supervacuos**: the Ciceronian *supervacaneus* would be unmanageable in Horace's verse. Maecenas had written cynically, *nec tumulum curo, sepelit natura relictos.* But Horace means that his monument is his poetry.

BOOK III.

The first six odes of the third book were read by Porphyrio as an *ᾠδὴ multiplex per varios deducta sensus* — an ode sequence whose unity, like that of the sonnet sequences of modern poetry, depends on identity of metre and general similarity of moral purpose and æsthetic effect subsisting amid much diversity of detail.

Like 2. 15, 2. 18, and 3. 24, these odes are addressed not to any individual, but to all patriotic citizens. The first, beginning with an unusually solemn proclamation of the poet's mission, proceeds to preach the familiar doctrine that power, wealth, and the curious inventions of modern luxury cannot restore lost sleep or free us from the black care that sits behind the horseman. The Sabine farm is better than burdensome riches.

In the second the Roman youth are admonished to preserve their vigor in the stern schools of poverty and war. Death for the fatherland is sweet. Virtue opens the very heavens to those who have merited such immortality. Fidelity, discretion, silence, also have their sure reward.

The third opens with the famous picture of the upright and dauntless man, firm of purpose — type of the old Roman virtues that won apotheosis for Romulus and Augustus, and world-wide

empire for Rome. The glories of that empire are prophesied by Juno urging upon the gods in council assembled the final destruction of Troy. Troy shall become a lair of wild beasts — it shall never be restored. But in the West a greater than Troy shall rise.

The first half of the fourth ode is an address to the Muses who watched over Horace's infancy when he strayed a poetic babe in the woods of Mt. Voltur, who rescued him from the rout at Philippi, from the fall of the accursed tree, and from shipwreck in Sicilian seas. They will keep him safe though he visit the fierce tribes of Britain, or those of Spain that yet engage Caesar's arms. When Caesar himself dismisses his war-worn legions and seeks refreshment from cares of state, 'tis to them he turns. They give him counsels of gentleness, and delight in his magnanimity. Then, with seemingly abrupt transition, the poet passes to a covert warning against the folly and wickedness of rebellion against Caesar's gentle rule. The second half of the ode depicts in flattering allegory the warfare of the giants against Jupiter, Apollo, and the bright Olympian deities, their defeat and final overthrow.

The parallel, Jove in heaven, Augustus on earth, is made explicit in the fifth ode. Augustus will be a very present god when he shall have added the Britons and the Persians (Parthians) to our empire. Ah, the shame of it! The defeat of Crassus is still unavenged, and his soldiers have taken barbarian brides and serve in the ranks of our foes, forgetful of the name of Rome and the eternal fire that burns on Vesta's hearth. Not such the temper of the men who made Rome great — of Regulus, for example, whose story occupies the remainder of the ode.

It is the decay of religion, the sixth ode continues, that has brought this disgrace upon us and almost delivered us as a spoil to the Dacian and the Aethiopian amid our dissensions. The sanctity of the family has been polluted too. 'The maiden fancies wallow in the trough' of Ionian licentiousness. Not from such mothers as these sprang the youths who struck down Pyrrhus, and Antiochus, and Hannibal. They were a hardy yeomen soldiery inured to toil by the severe discipline of stern Sabine matrons.

On these odes, cf. further, Sellar, p. 153 sqq.; Plüss, Horaz Studien, p. 185 sqq.

They seem to have been written in the years 28–24. The title Augustus in 3. 11 probably dates that ode after Jan., B.C. 27. Cf. on 1. 2. Ode 6 appears to have been written under the still fresh impression of the war of Actium, and while the restoration of the temples and the moral reforms undertaken in the year 28 were still in contemplation or progress.

ODE I.

1–4. 'Hence, ye profane; I hate you all; | Both the great vulgar and the small. | To virgin minds, which yet their native whiteness hold . . . these truths I tell' (Cowley's Paraphrase (Of Greatness)).

Cf. Verg. Aen. 6. 258; Aristoph. Frogs. 353 sqq.; Callim. Hymn. Apoll. 2. 2.

2. **favete linguis**: Verg. Aen. 5. 71, *ore favete;* Ov. Am. 3. 13. 29; Propert. 5. 6. 1; Tibull. 2. 2. 1; εὐφημεῖτε, Aristoph. Frogs, 354, Thesm. 39; Acharn. 237. Ill-omened words could be surely avoided only by silence. Cf. Pater, Marius, Cap. 1. 'There was a devout effort to complete this impressive outward silence by that inward tacitness of mind, esteemed so important by religious Romans in the performance of their sacred functions.' Quintil. Decl., *Templum in quo verbis parcimus, in quo animos componimus, in quo tacitam etiam mentem custodimus;* Sen. Dial. 7, *hoc verbum non, ut plerique existimant, a favore trahitur, sed imperatur silentium, ut rite peragi possit sacrum nulla voce mala obstrepente.* — **non prius**: it is perhaps over-curious to make the novelty consist in the employment of Alcaics for the admonitory themes of Old Roman precept and Greek Elegiac. But cf. 2. 20. 1. n.; 3. 30. 13. n.; Epp. 1. 19. 23. 32.

3. **sacerdos**: cf. Vergil's *pii vates* and *Musae quarum sacra fero* (G. 2. 475); Milt., 'Smit with the love of *Sacred Song*'; Ov. Am. 3. 8. 23, *ille ego Musarum purus Phoebique sacerdos;* Theoc. 16. 29. Ancient critics thought of the poet as a teacher; Epp. 2. 1. 126 sqq.; Aristoph. Frogs, 1054; Jebb, Gk. Poetry, p. 226.

4. **virginibus puerisque**: a formula and familiar quotation; Ov. Trist. 2. 369, *Fabula iucundi nulla est sine amore Menandri,* | *Et solet hic pueris virginibusque legi;* Martial, 9, 68. 2, calls a

schoolmaster, *invisum pueris virginibusque caput.* Cf. 3. 69. 7; Horace sings to the unspoiled 'jeunesse des écoles.'

5. **regum**, etc.: ''Twixt kings and subjects ther's this mighty odds, | Subjects are taught by men; kings by the Gods' (Herrick, 25); 'But hear ye this, ye sons of men! | They that bear rule and are obey'd, | Unto a rule more strong than theirs | Are in their turn obedient made' (Arnold, The Sick King in Bokhara); 'And kings sat still with awful eye, | As if they knew their sov'reign Lord was by' (Milt. Nativ.); *δοῦλοι βασιλέων εἰσίν ὁ βασιλεὺς θεῶν*, Philemon; Suet. Caes. 6; Sen. Thyest. 607 sqq. — **in**: the authority and awe go out to. Cf. 4. 4. 2, *regnum in aves;* Plaut. Men. 1030, *siquid imperist in te mihi;* Propert. 4. 10. 18, *inque meum semper stent tua regna caput;* Ov. Fast. 3. 316. — **greges**: in the tone rather of Seneca's *ignoti servorum domino greges* (Contr. 2. 1. 26) than of Homer's kindly *ποιμένες λαῶν*, shepherds of the people.

7. **Giganteo**: 2. 12. 7; 2. 19. 22; 3. 4. 50; *Γιγαντολέτωρ* (Lucian, Tim. 4).

8. **supercilio moventis**: the phrase is a development from the Olympus-shaking nod of Zeus in Homer, Il. 1. 528–30; Verg. Aen. 9. 106; Catull. 64. 204; Ov. Met. 1. 180; 'His black eyebrow whose doomful dreaded beck | Is wont to wield the world unto his will' (Spencer, Mutability, 6. 22); Dion. Orat. 12. 383 R., *τοῦ δινήσαντος ὀλίγῳ νεύματι τῶν ὀφρύων τὸν σύμπαντα Ὄλυμπον*; Mart. 1. 4. 2, *terrarum dominum pone supercilium;* Tenn., Princess, 'The lifting of whose eyelash is my lord.'

9–17. Men differ in wealth, birth, and honor, but the necessity of death makes the odds all even.

9. **est ut**: (*it*) *is* (*indeed the case, true*) *that;* A. G. 332. a. 3; G. L. 553. 3. 4; H. 501; Ter. Phor. 925, *sive est ut velis manere illam apud te;* Epp. 1. 12. 2, *non est ut;* Epp. 1. 1. 81, *esto aliis alios rebus studiisque teneri.* — **viro vir**: frequent juxtaposition. — **latius**: 2. 2. 9; 2. 15. 2. — **ordinet**: cf. Quintilian's *directi in quincuncem ordines*, and Pope's 'rank my vines.'

10. **arbusta**: the vines or the trees to which they were wedded; Verg. Ecl. 3. 10; G. 2. 416; 2. 289, *ausim vel tenui vitem committere sulco.*

11. **descendat**: literally from the heights on which the palaces of the nobility stood; metaphorically as competitor into the politi-

cal arena. — **Campum** : the voting booths, *saepta*, were in the *Campus Martius.* The forms of popular election were preserved by the policy of Augustus ; Tac. Ann. 1. 15, *Tum primum* (at accession of Tiberius) *e Campo comitia ad patres translata sunt.*

13. **turba** : in his anteroom at the *Salutatio* (Epode 2. 7, 8. n.) or in his train at the Forum, — a point of honor with ambitious Romans. Cf. Martial, 11. 24. 11, *ut tibi tuorum* | *Sit maior numerus togatulorum*, and *passim ;* Cic. Muren. 34 (70).

14. **aequa** : *impartial.* 1. 4. 13 ; 2. 18. 32. n., 'Sceptre and crown | Must tumble down, | And in the dust be equal made | With the poor crooked scythe and spade' (Shirley). — **Necessitas** : 1. 3. 32 ; 1. 35. 17 ; 3. 24. 6.

15. **sortitur** : Lex. s.v. II.; Verg. Aen. 3. 375, *sic fata deum rex* | *Sortitur.* — **insignes** : 1. 34. 13.

16. **urna** : 2. 3. 26. n.

17. **destrictus ensis** : for the story of the proverbial hair-suspended sword of Damocles, see Cic. Tusc. 5. 61 ; Pers. 3. 40. Here it symbolizes the terrors of conscience. Cf. Ronsard, Au Sieur Bertrand, 'Celuy qui sur la teste sienne | Voit l'espée sicilienne, | Des douces tables l'appareil | N'irrite sa faim, ny la noise | Du rossignol qui se desgoise | Ne luy rameine le sommeil' ; Shelley, Prom. 1, 'Like the Sicilian's hair-suspended sword | Which trembles o'er his crown.' — **cui** : (*ei*) *cui* = *cuius.* — **impia** : transferred, 1. 37. 7. n.

18. **cervice** : Cic. uses plural. — **Siculae** : proverbially luxurious. Otto, s.v. ; Athenae. 12. 3 ; Plat. Rep. 404 D.

19. **elaborabunt** : force appetite, give artificial savor to the viands.

20. **avium**, etc. : for aviaries in Roman palaces, see Pliny, N. H. 10. 72, 17. 6 ; Rutil. 1. 111 ; Varro, R. R. 3. 5. Maecenas suffered from insomnia and was said to seek sleep, *per symphoniarum cantum ex longinquo lene resonantium ;* Sen. Dial. 1. 3. But Horace would hardly allude to that. Cf. further Epode 2. 28. n. ; Epp. 1. 2. 31 ; Tibull. 1. 2. 77 ; Tenn. Choric Song, 'Music that brings sweet sleep down from the blissful skies.'

21–22. **reducent** : *re*, *his* (lost, due) *sleep.* — **agrestium . . . virorum** : felt with *domos*, though the position of *non . . . non* would seem to construe it with *somnus.* For the thought, cf. Epp.

1. 7. 35, *somnum plebis laudo;* Eccles. 5. 12; Anacr. fr. 88; Teles in Stob. 93. 31; King Henry's Soliloquy; Hen. IV. 2. 3. 1; Dekker, 'Art thou poor, yet hast thou golden slumbers? | O sweet content!' Greene, 'The homely house that harbors quiet rest.' Sir John Denham, 'Morpheus the humble god that dwells | In cottages and smoky cells.' See also Statius' beautiful invocation to Somnus, Silv. 5. 4.

24. **tempe**: 1. 7. 4. n.; here generalized for any beautiful valley; Verg. G. 2. 469; Catull. 64. 35; Theoc. 1. 67.

25. **desiderantem**, etc.: on the concrete effect of the participle, cf. Sellar, p. 194. The golden slumbers of sweet content serve as a transition to moralizing on the blessedness of content generally. — **quod satis est**: recurs 3. 16. 44; Epp. 1. 2. 46; Publ. Syr. 677, *quod volt habet, qui velle quod satis est potest.*

26. **sollicitat**: cf. 3. 29. 26; Epode 2. 6, and the expansion of the thought in Merchant of Venice, 1. 1, 'Your mind is tossing on the ocean,' etc.

27. **Arcturi**, etc.: the season of equinoctial storms; Anth. Pal. 7. 495; Plaut. Rudens, Prol. 70, *Nam Arcturus signum sum omnium unum acerrimum. | Vehemens sum exoriens quom occido vehementior.*

28. **Haedi**: Theoc. 7. 53; Verg. Aen. 9. 668, *pluvialibus Haedis;* Ov. Trist. 1. 11. 13.

29. **verberatae**: cf. 3. 12. 3. n., 3. 27. 24. n.; Shelley, The Cloud, 'I wield the *flail* | Of the (f)lashing hail. — **grandine**: Epp. 1. 8. 4, *haud quia grando | contuderit vites;* Herrick's Christian Militant (324), who is more Horatian than Christian, is a man that 'Feares not the fierce sedition (*tumultus!*) of the Seas: | That's counter-proofe against the Farm's mishaps.'

30. **mendax**: slightly personifies. But the thought was a commonplace. Cf. 3. 16. 30; Epp. 1. 7. 87, *spem mentita seges;* Verg. G. 2. 460, *iustissima tellus;* Ov. Met. 5. 480, *arvaque iussit | fallere depositum;* Cic. de Offic. 1. 15; Pliny, Letters, 9. 37; Philemon, τῇ γῇ δανείζειν κρεῖττόν ἐστιν ἢ βροτοῖς; Tibull. 2. 3. 61; Ov. Fast. 4. 645; Hosea 9. 2 (Vulgate), *et vinum mentietur eis;* Habakkuk 3. 17, *mentietur opus olivae.* The feigned millionnaire in Petron. 117 talks of *aurum et argentum, fundosque mendaces et perpetuam terrarum sterilitatem.*

30–31. **arbore . . . culpante**: keeps up the personification.

30. **aquas**: sc. *caelestes,* 3. 10. 20. n.

31. **torrentia**: Epode 16. 62.

32. **sidera**: cf. ἀστροβλῆτα . . . φυτά; Theophrast. C. P. 5. 9. 1. — **iniquas**: Arnold, Strayed Reveller, 'Worms | In the *unkind spring* have knawn | Their melon harvest to the heart'; *cursum mutavit iniquum frugibus amnis,* A. P. 67.

33. **contracta**, etc.: cf. 2. 18. 21. n.; 3. 24. 3. n.; Manil. 4. 262; Petron. Bell. Civ. 88, *expelluntur aquae saxis;* Lucan, 2. 677, *sic ora profundi | arctantur casu nemorum.* The hyperbole is perhaps more in Lucan's manner than in that of Horace.

34. **iactis**: the technical word; Sen. Thyest. 459, *retro mare | iacta fugamus mole;* Verg. Aen. 9. 710–12. — **molibus**: the massive foundations of stone. — **frequens**: probably *frequens . . . cum . . . famulis,* with or amid a throng of laborers rather than *frequens redemptor,* many a contractor. Cf. Shelley, Alastor, 'Halls | Frequent with crystal column.' Cf. Verg. Aen. 6. 359, *cum veste gravatum;* Ter. Andr. 1. 1. 80, *cum illis . . . aderat frequens;* Soph. O. R. 750, ἐχώρει βαιός.

35. **Caementa**: cut (up) stones to fill interstices. — **redemptor**: cf. Lex. s.v. and 2. 18. 18. n.

36. **terrae**: with *fastidiosus* (2. 18. 22; Sen. Epist. 89. 21, *nec contenti solo,* etc.).

37. **minae**: threatening shapes conjured up by his anxious forebodings.

38. **scandunt**: 2. 16. 21. — **neque**: so at end of line, 1. 3. 38; 1. 18. 3; 2. 7. 19, *nec;* 3. 29. 46.

39. **aerata**: 2. 16. 21; Tenn., 'The thunder of the brazen prows | O'er Actium's Ocean rung.' But this is a *priva triremis* (Epp. 1. 1. 93), and not a ship of war.

40. **atra Cura**: 3. 14. 13; 4. 11. 35; 'Old Dives there rolls in his chariot, but mind | Atra Cura is up with the lackeys behind' (Locker, Vanity Fair; cf. Thackeray *passim*); 'Jove, what a day, black care upon the crupper | Nods at his post and slumbers in the sun' (Dobson); 'Sorge sie steiget mit dir zu Ross, sie steiget zu Schiffe' (Goethe, Vier Jahreszeiten, Sommer); 'Le chagrin monte en croupe et galope avec lui' (Boileau, Épitre 5).

41. **quodsi**: 1. 24. 13. n. — **dolentem**: i.e. *me,* i.e. (my) *pain* —

Latin concreteness. For the thought, cf. Lucret. 2. 48, where *quodsi* is more suitable, summing up a long impassioned argument. — **Phrygius lapis**: colored marble of Synnada, pavonazetto, used in some of the columns of the Pantheon. Cf. 2. 18. 3; Stat. Silv. 1. 5. 36; Martial, 6. 42. 13.

42. **purpurarum**: 2. 18. 8; 2. 16. 36. — **sidere clarior**: Il. 6. 295, ἀστὴρ δ' ὣς ἀπέλαμπεν (the πέπλος).

43. **usus**: for periphrasis, cf. Verg. G. 2. 466, *nec casia liquidi corrumpitur usus olivi. Clarior* is transferred. Cf. 1. 37. 7. n.

44. **Achaemenium**: 2. 12. 21; Epode 13. 8. — **costum**: 2. 3. 13; 2. 7. 23; 2. 11. 16.

45. **invidendis**: 2. 10. 7; Tibull. 3. 3. 20; Martial, Liber Spect. 2. 3, *invidiosa feri radiabant atria regis* (of Nero's Golden House); Shaks. Tim. of Athens, 3. 4, 'Who can speak broader than he that hath no house to put his head in? Such may rail against great buildings.' Does this explain Milton's 'th' Almighty hath not built | Here for his envy,' which puzzles editors?

46. **sublime**: Ov. Met. 2. 1, *regia solis erat sublimibus alta columnis.* **Novo ritu** while adverbial with *moliar* is by position felt rather with *sublime.* For meaning cf. 2. 15. 20. n. — **moliar**: it is a *moles* to build a *moles*, 2. 15. 2; 3. 29. 10; Verg. Aen. 1. 33. — **atrium**: luxury still displays itself in the large hall, corresponding to the Roman atrium, 2, 18. 1–4; cf. Herrick, 'Low is my porch as is my fate; | Both void of state.'

47. **permutem**: 1. 16. 26. n.; 1. 17. 2. — **Sabina**: cf. Epode, 1. 32. n.

ODE II.

There is an imitation in Dodsley, 6. 159. Paraphrase by Pitt, Johnson's Poets, 12. 388. Lines 13 to end translated by Swift, *ibid.* 11. 402.

1. **angustam**: *straitened;* 2. 10. 21; Epp. 1. 5. 20, *contracta . . . paupertate;* Juv. 3. 165, *res angusta domi;* Milt. P. R. 2, 'bred up in poverty and *straits* at home.'— **amice . . . pati**: take kindly to, endure gladly, almost welcome as a friend. Cf. *lente ferre, aegre ferre,* ἀγαπητῶς φέρειν, and the like. — **pauperiem pati**: the

phrase recurs 1. 1. 18 ; 4. 9. 49. Horace passes from the vanity of riches (3. 1. 41–48) to the fostering of the old Roman virtues in the stern but salutary school of poverty. Cf. 1. 12. 43 ; 3. 24. 42–63 ; 4. 9. 45–52. For praise of poverty, cf. further 3. 29. 55. n.; Eurip. fr. Alex. 55 ; Aristoph. Plut. 510, 558 ; Theoc. 21. 1 ; Dante, Paradiso, 11.

2–4. **robustus**, and **eques metuendus** : are felt predicatively as coördinate parts of the wish, and not as mere attributes.

2. **acri** : 1. 29. 2 ; ὀξὺν Ἄρηα (Il. 2. 440) ; *saevam* (Epp. 1. 18. 54). — **militia** : with *robustus* probably. Cf. Cic. Cat. 2. 20, *genus exercitatione robustum.* — **puer** : 1. 2. 41. n.

3. **condiscat** : 4. 11. 34. Cf. *con-*, 1. 37. 28 ; 4. 2. 33. — **Parthos** : 1. 2. 22. n.; 1. 2. 51.

4. **vexet** : so 4. 14. 23. — **eques** : *as a knight.* Augustus re-established and fostered Roman cavalry. Hence perhaps the allusions of Horace and Vergil to horsemanship (Verg. Aen. 5. 549–602 ; Odes 1. 8. 6 ; 3. 7. 25 ; 3. 24. 54).

5, 6. **sub divo** : 1. 1. 25 ; 2. 3. 23 ; 1. 18. 13. — **trepidis in rebus** ; cf. 2. 19. 5 ; 3. 27. 17 ; 4. 11. 11 ; *amid alarums* (all' arme). Cf. Verg. Aen. 9. 14 ; Livy, 4. 17. 8 ; Tibull. 2. 3. 21, *saepe duces trepidis petiere oracula rebus.*

6. **illum** : emphatic, and saves formal transition. Cf. 2. 2. 7 ; 2. 13. 5 ; 3. 3. 33 ; 4. 3. 3 ; *illam* (3. 15. 11) ; *non ille* (3. 21. 9), etc. — **ex moenibus hosticis**, etc.: cf. Il. 3. 154, and 22. 463, where Andromache sees Hector trailed in the dust from Achilles' chariot ; Verg. Aen. 11. 475 ; Hesiod, Scut. Her. 242 ; Eurip. Phoeniss. 88 ; Stat. Theb. 7. 240 ; Tenn. Oriana, 'She stood upon the castle wall, Oriana : She watched my crest among them all, Oriana' ; Andrew Lang, 'The daughter of the Lesbian king | Within her bower she watched the war,' etc. The *bellans tyrannus* is the besieged king (e.g. Priam) ; the *sponsus regius* perhaps a young allied prince, to whom he has promised his daughter's hand (e.g. Coroebus, Verg. Aen. 2. 343). The position of *matrona* makes *suspiret ne*, etc., felt only with *adulta (nubilis) virgo.*

9, 10. **ne . . . lacessat** : depends on suggestion of fear in *suspiret*, or, what amounts to the same thing, is an imitation of the Homeric half-independent wish with μή.

9. **rudis agminum** : cf. *rudem belli* (Epp. 2. 2. 47) ; Verg. Aen.

11. 151, *belli . . . dura rudimenta* (*cruel initiation*); Milton's Latinism, 'lay down the *rudiments* | Of his great warfare' (P. R.).

10, 11. **lacessat**: i.e. needlessly, recklessly challenge. Cf. 1. 35. 7. — **asperum tactu**: 1. 37. 26, *asperas . . . tractare.* Cf. 1. 23. 9. The Greeks say of the dead Hector (Il. 22. 373) that he is softer to handle, μαλακώτερος ἀμφαφάασθαι, than when he hurled fire on their ships.

11. **leonem**: so often of warrior in Homer (Il. 5. 136; 20. 164). — **cruenta**: transferred from *leonem*, which has its epithet.

12. **per medias**: cf. 4. 14. 24. — **rapit ira**: φέρεται μένει (Il. 20. 172).

13. **dulce**, etc.: and if he (the young Roman lion) dies, why 'how can man die better?' Cf. 4. 9. 52; Tyrt. fr. 10; Eurip. Tro. 386; Cic. Phil. 14. 31, *O fortunata mors, quae naturae debita pro patria est potissimum reddita!*

14. **mors**: emphatically resumes *mori*, and spares formal transition. — **et**: also; *persequitur qui non desinit sequi* (Donatus). — **fugacem**: φυγόμαχον, as 2. 1. 19. For the thought, cf. Simon. fr. 65, ὁ δ' αὖ θάνατος κίχε καὶ τὸν φυγόμαχον; Callin. fr. 1. 13–15; Curtius, 4. 14; Otto, p. 229.

16. **poplitibus**, etc.: Livy, 22. 48. 4, *tergaque ferientes ac poplites caedentes.* For the shame of wound in the back, cf. Il. 8. 95; Tyrt. fr. 11. 19, 20; Pind. Nem. 9. 26; Macaulay, 'And in the back false Sextus | Felt the good Roman steel.'

17. **virtus**: 2. 2. 19. n. Horace takes for his text the Stoic paradox that only the virtuous sage is praetor, consul, or king in the truest sense. Cf. 4. 9. 39. n.; Epp. 1. 1. 107; Sat. 1. 3. 136. — **repulsae**: technical for defeat of candidate for office. (Epp. 1. 1. 43, *turpemque repulsam.*) — **nescia**: perhaps suggests a soul too lofty even to be aware of vulgar losses. Cf. Seneca, on Cato ignoring an injury, *maiore animo non agnovit quam ignovisset.* — **sordidae**: disgraceful, humiliating, in popular esteem. 'And it would be a poor tale indeed . . . that a gentleman like you, to say nothing of the good of the country, should have gone to the expense and trouble of a canvass for nothing but to find himself out of Parliament at the end of it . . . it looks bad in the cleverest man to have to sing small' (George Eliot, Felix Holt). Cf. the conduct of Cato (Sen. Ep. 104), and Cicero's remarks (Tusc. 5. 54).

18. **intaminatis**: as if from *tamino*. i.e. *incontaminatis*. Political *honors* (1. 1. 8) are not always unsullied. — **fulget**: 3. 16. 31. Virtue 'by her own radiant light' shines brighter than the 'bright honor' of Lucretius (3. 76, *claro qui incedit honore*) and Hotspur, Hen. IV. 1. 1. 3. Cf. Cic. pro Sest. 60, *Splendetque per sese semper*, etc.

19. **secures**: the *fasces* of the lictors. Macaulay, Virginia, 'He stalked along the Forum like King Tarquin in his pride: | Twelve *axes* waited on him, six marching on a side'; *ibid.*, 'The axes and the curule chair, the car, and laurel crown.'

20. **aurae**: 1. 5. 11; 2. 8. 24; 1. 1. 7, *mobilium;* Epp. 1. 19. 37, *ventosae plebis suffragia;* Verg. Aen. 6. 817, *nimium gaudens popularibus auris;* Cic. harusp. resp. 43; pro Cluent. 130, *ventus popularis*.

21. **recludens**: but for the multitude *aequa tellus recluditur*, 2. 18. 32 — **immeritis mori**: οὐδὲ τεθνᾶσι θανόντες, Anth. Pal. 7. 251, of the heroes of Thermopylae. 'Some few who ne'er shall be forgot, | Shall burst the bondage of the grave.' It is the 'subjective' immortality of 3. 3. 9–16, the only one known to Horace.

22. **negata**: 1. 22. 22; Sen. Phaedr. 229, *solus negatas invenit Theseus vias* (to Hades). *Virtus* as subject of *temptat* = the virtuous man by a natural shift. Cf. Lowell, Commem. Ode 25, 'Virtue treads paths that end not in the grave.' For *temptat*, cf. 3. 4. 31.

23. **udam**: *dank*, *misty*, in contrast with the *liquidum aethera* (2. 20. 2. n.), 'Regions mild of calm and sérene air | Above the smoke and stir of this dim spot, | Which men call earth' (Milt. Comus).

24. **spernit**: 'Soaring the air sublime | With clang despised the ground' (Milt. P. L. 7).

25–32. The virtues of silence and discretion which Horace would wish to claim for Maecenas as counsellor of Augustus, and for himself as confidant of Maecenas. — Let not the revealer of holy mysteries share my hearth or ship. For the divine judgment oft confounds the innocent with the guilty, and Justice, though she limps, comes up with the wicked at last.

25. **est**, etc.: a translation of Simon. fr. 66, said to have been a favorite maxim of Augustus, ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας (Plut.

Moral. 207 D). Cf. Aesch. fr. 188; Soph. fr. 78; Verg. Aen. 3. 112, *fida silentia sacris;* Sat. 1. 3. 95; 1. 4. 84, *commissa tacere | qui nequit: hic niger est;* Odes 1. 18. 16. An allusion to Maecenas' betrayal to his wife Terentia of the discovery of the conspiracy of Murena is extremely improbable; Suet. Aug. 66. Horace shows his own discretion by stoutly asseverating that Maecenas confides to him only trifles, *quae rimosa bene deponuntur in aure* (Sat. 2. 6. 46). So Swift of himself and Harley.

26–28. **vetabo . . . sit**: Lex. s.v. *veto*, 1. b.

26. **Cereris sacrum**: the Eleusinian mysteries, or secret Roman rites of Ceres and Liber, or any mysteries; Cic. in Verr. 5. 187; Soph. O. C. 1051.

27–28. **sub isdem . . . trabibus**: ὁμωρόφιος (Antiphon. 5. 11); παρέστιος (Soph. Antig. 372); ὁμότοιχος (Callim. Cer. 113).

28. **fragilem**: conventional epithet, 1. 3. 10; but emphasizes the risk. Cf. Spenser, 1. 27. 19. n.

29. **solvat**: Epode 10. 1, *soluta navis;* 1. 32. 7, *religarat . . . navem.* For the naive notion that the guilty facilitated the divine vengeance when they exposed themselves at sea, cf. Ov. Her. 7. 57, *nec violasse fidem temptantibus aequora prodest;* Book of Jonah, 1. 7–8; Aesch. Sept. 602; Eurip. Elect. 1354, fr. 852; Xen. Cyr. 8. 1. 25; Schmidt, Ethik der Griechen, 1. 66. — **Diespiter**: 1. 34. 5.

30. **neglectus**: a vague word covering a multitude of sins. So *Di . . . neglecti,* 3. 6. 7; **integrum**: 1. 22. 1. n. For the idea that the gods destroy the innocent in the company of the guilty, cf. *supra* on 29; Aesch. Eumen. 285.

31–32. 'The thought itself of these lines is familiar enough to Homer and Hesiod; but neither Homer nor Hesiod . . . could possibly have so complicated its expression as Horace complicates it, and purposely complicates it, by his use of *deseruit*' (Arnold, On Trans. Homer, p. 208). This complication misled the legendary fourth-form boy into the rendering: 'Rarely has a Carthaginian lady abandoned her criminal antecedent.'

32. **Poena**: in 4. 5. 24, *Culpam Poena premit comes.* The image of her lame pursuit may have been suggested by the parable of the Litae in Homer, Il. 9. 503, or by the ὑστερόπους Νέμεσις, or ὀπισθόπους Δίκη of the Greeks. The thought is a commonplace. Cf. Plutarch. *De sera numinum vindicta;* Solon, fr. 4. 16, 13. 25

sqq.; Aesch. Ag. 58; Choeph. 383; Eurip. fr. 969; Il. 4. 162; Tibull. 1. 9. 4, *sera tamen tacitis Poena venit pedibus;* Juv. 13. 100, *ut sit magna tamen certe lenta ira deorum est;* Sen. Herc. Fur. 389; Gratius, Cyn. 455; George Herbert, 'God's mill grinds slow but sure'; Milt. P. L. 10, 'Justice divine mends not her slowest pace | For prayers or cries'; Browning, Cenciaja, 'God's justice tardy though it prove perchance | Rests never on the track,' etc.; Swinb., 'I am the queen of Rephaim. | God, that somewhile refraineth him, | Made in the end a spoil of me,' etc.

ODE III.

Imitated by Walsh, Johnson's Poets, 8. 417. Translated by Addison, *ibid.* 9. 544; by Hughes, *ibid.* 10. 25; by Fenton, *ibid.* 10. 422.

1–4. 'No wrath of Men or rage of Seas | Can shake a just man's purposes: | No threats of Tyrants, or the Grim | Visage of them can alter him; | But what he doth at first entend, | That he holds firmly to the end' (Herrick, 616). These lines were recited by Cornelius de Witte on the rack, and their repetition nerved Frederick the Great in his desperate struggle with all Europe (Ste.-Beuve, Causeries, 3. 202). Socrates, who withstood the *ardor civium* in the trial of the generals of Arginousae, and ignored the threats of the *instans tyrannus* under the Thirty (Plato, Apol. c. 20), is the perfect type of that virtue of 'constancy' which Horace here celebrates as the tradition of the makers of Rome.

propositi: Epp. 1. 13. 11, *victor propositi.* Caesar, Bell. Civ. 1. 83, has *tenere propositum.*

2. **iubentium**: suggesting the technical use, *senatus decrevit populusque iussit.*

3. **voltus**: cf. τὸ σὸν δείσας πρόσωπον (Soph. O. T. 448), where Jebb comments, 'the blind man (Teiresias) speaks as though he saw the *vultus instantis tyranni.*' Cf. Gray, The Bard, her 'awe-commanding face' (of Elizabeth), and the biblical use of 'face.' *Instans Tyrannus* is the title of one of Browning's poems. For the urgency of *instans*, cf. 2. 14. 3, and Sat. 2. 6. 39, '*Si vis, potes,*' *addit et instat.*

4. **mente**: is abl. of respect or specification (A. G. 253; B. 226; G. L. 397; H. 424), but the analogy of ἐκπλήττειν, Aesch. Prom. 360, suggests *excutit*, shakes, dislodges from.

4. **solida**: at least an incipient image, which is developed, Sen. de Const. Sap. 3, *quemadmodum proiecti in altum scopuli mare frangunt, ita sapientis animus solidus est.* So Herrick felt it, 390, 'A just man's like a Rock that turns the wroth | Of all the raging Waves into a froth.' Cf. Tenn., Princess, 'The roar that breaks the Pharos from his base | Had left us rock.' See also Tenn., Will. I.

5. **dux . . . Hadriae**: 1. 3. 15. n.; 2. 17. 19.

6. **fulminantis**: when he thunders = his thunderbolts; not so nearly a mere epithet as *tonantem*, 3. 5. 1.

7–8. Should the whole frame of Nature round him break, | In ruin and confusion hurled, | He, unconcerned, would hear the mighty crack, | And stand secure amidst a falling world' (Addison). 'If (though) the heavens fall' is proverbial. Cf. Theogn. 869, and the boast of the Celts to Alexander that they feared naught else; Ter. Heaut. 719. See Otto, p. 61. Heywood's 'When the skie falth we shall have Larkes' is matched in French and German proverbs. *Fiat iustitia ruat caelum* is modern.

8. **impavidum**: 1. 15. 23. — **ruinae**: 1. 16. 12, *ruens;* Verg. Aen. 1. 129, *caelique ruina;* Milt. P. L. 6, 'hell saw | Heav'n ruining from heaven.'

9. **hac arte**: sc. *constantia.* But cf. 4. 15. 12, *artes; ars* is as vague as *res*, *ratio*, *causa*, *status.* Cf. Ter. Andr. 32, *nil istac opus est arte ad hanc rem quam paro, | sed eis quas semper in te intellexi sitas, | fide et taciturnitate;* Marvell, Horatian Ode on Cromwell, 'The same arts that did gain | A power must it maintain.' — **Pollux**: as an ideal type, Aristotle, fr. 6. 9, Bgk.; Pind. Nem. 10. 65–90; Epp. 2. 1. 5, *cum Castore Pollux*, etc. Cf. 1. 12. 25; 3. 29. 64. — **vagus**: πολύπλαγκτος, of his travels in the service of man (Verg. Aen. 6. 801, *nec vero Alcides tantum telluris obivit;* Eurip. Herc. Fur. 1196; Pind. Isth. 4. 55). For Hercules, as theme of Stoic moralizing and servant of humanity, see Munro on Lucret. 5. 22; Sen. de Const. Sap. 2; Dio Chrys. Orat. 1, *in fine;* Browning, Balaustion. The whole passage interprets the apotheosis of the ancient religion in the sense of a conception of "subjective immortality" akin to that expressed in George Eliot's

'Choir Invisible'; cf. Epp. 2. 1. 5–12. Pliny, N. H. 2. 7, *Deus est mortali iuvare mortalem; et haec ad aeternam gloriam via. hac proceres iere Romani.* This is the thought that underlies the conventional imagery of compliment.

10. **enisus**: struggling up and on; Tac. Ann. 1. 70, *in editiora enisus.* — **igneas**: *starry* or *of the aether.* Cf. Ov. Met. 15. 858, *arces . . . aetherias;* Trist, 5. 3. 19. But *ignes* = stars, 1. 12. 47. Cf. Ovid's *siderea arx,* Am. 3. 10. 21. Statius to Domitian, Silv. 4. 3. 155, *ibis qua vagus Hercules et Euhan* (*Bacchus*) | *ultra sidera flammeumque solem.* On the "stars" in the conventional rhetoric of immortality, cf. Cic. Somn. Scip. 16 sqq.; Rohde, Psyche, p. 672.

11. **Augustus**: he received the title B.C. 27, which seems to date the ode; cf. on 1. 2. — **recumbens**: at table, Epp. 1. 5. 1; cf. Verg. Ecl. 1. 1, *recubans sub tegmine fagi.*

12. **purpureo**: we may choose between the 'purple light' of youth, the halo of apotheosis, and a 'purple-stained mouth' from a beaker full of the true, the blushful Hippocrene. Catull. 45. 12, *illo purpureo ore saviata.* Verg. Aen. 1. 590; 2. 593, *roseo . . . ore.* — **bibet**: the reading of some Mss. predicts, as does Verg. G. 1. 24–42, and may be thought to save Horace from sinking to the level of Martial, 4. 8. 9, *et bonus aetherio laxatur nectare Caesar. bibit* visualizes. On the imperial apotheosis and this form of flattery, cf. 4. 5. 35. n.; 4. 15. Gaston Boissier, Relig. Rom. 1. 109 sqq.

13. **hac**: with *merentem,* sc. *caelum,* such honor; cf. Ov. Trist. 5. 3. 19, to Bacchus: *ipse quoque aetherias meritis invectus es arces.* His travels and labors follow, *ibid.* 20–24. — **Bacche pater**: 1. 18. 6. n.

14. **vexere**: sc. *ad caelum.* — **tigres**: the Roman poets seem to have substituted the Armenian tiger for the panther of Bacchus. Verg. Aen. 6. 805. Ov. Am. 1. 2. 48. Ars Am. 1. 550. But Propert. 4. 16. 8 has *lyncibus ad caelum vecta Ariadna tuis;* cf. Keats, 'not charioted by Bacchus and his pards.' The tamed tigers may symbolize his civilizing power.

15. **hac**: it is perhaps painfully explicit to construe *hac Quirinus* (*merens caelum*) *fugit.* For the disappearance of Romulus (Quirinus) in a storm, and the legend of his translation to

heaven in the chariot of Mars, cf. Livy, 1. 16. Plut. Rom. 28. Ov. Fast. 2. 496, *Hinc tonat, hinc missis abrumpitur ignibus aether:* | *fit fuga. rex patriis astra petebat equis.* Met. 14. 820.

16. **Acheronta fugit**: Pind. fr. 120, πορθμὸν πεφευγότες Ἀχέροντος. Theoc. 17. 46.

17–68. The Roman instance provides Horace with a transition to his central theme, the destiny of the Roman State foretold by Juno in a speech addressed to the assembled gods deliberating on the reception of Romulus among the immortals. The treatment of the myth gives the ode a Pindaric cast (cf. 3. 11; 3. 5; 4. 4; 1. 12; 3. 27).

The vehemence of Juno's protest against any attempt to rebuild Ilium has been taken as an allusion to some design of the Emperor to remove the Capitol to an Eastern site (cf. Sueton. Jul. Caes. 79). Others fantastically interpret it as an allegory of the rule of the Optimates which passed away forever at Pharsalia and Actium, or of the vices and luxury of the old Empires of the East which must not be permitted to corrupt Rome. It is more simply taken as a dramatic keeping up the character of Juno. In accepting Romulus and consenting to join with Jupiter in cherishing the people of the toga (Verg. Aen. 1. 280), she still remembers the *spretae iniuria formae*, and is careful to explain that she abates not one jot or tittle of her just hatred for perjured Troy. Cf. Verg. Aen. 12. 824 sqq.

The *motif* of the *deorum concilium* was borrowed from Ennius, who represents Jupiter as promising Mars before the foundation of Rome the apotheosis of Romulus; *unus erit quem tu tolles in caerula caeli* | *templa;* cf. Verg. Aen. 1. 254 sqq. In Eurip. Hel. 878, there is an allusion to a similar consultation.

17. **gratum**: they were pleased at her yielding to the general desire.

18. **Ilion, Ilion**: anadiplosis of strong feeling. Cf. Dante's St. Peter, Paradis. 27. 22, 'quegli chi usurpa in terra *il loco mio* | *il loco mio, il loco mio*'; Aesch. in Ctes. 133, Θῆβαι δὲ, Θῆβαι.

19. **fatalis**: Hecuba, the mother of Paris, dreamed that she had brought forth a fireband (Eurip. Tro. 919; Verg. Aen. 7. 319 sqq.; also Δύσπαρις Αἰνόπαρις). — **incestus**: not of his lust (cf. 3. 2. 30), though that was his bribe. (Il. 24. 30, μαχλοσύνην; Tenn. Œnone, 'I prom-

ise thee | The fairest and most loving wife in Greece.') — **iudex**: Catull. 61. 18, *venit ad Phrygium Venus* | *iudicem;* Verg. Aen. 1. 27, *iudicium Paridis;* Tenn., 'Hear all, and see thy Paris judge of gods.' The judgment of Paris, first mentioned Il. 24. 28–30 (if genuine), was told in the Cypria, and is frequently alluded to by Euripides (Hec. 629; Iph. Aul. 1300; Troad. 925; Hel. 23; Andr. 284) and often represented on vases. In Eng. lit. it is the theme of poems by Greene, Beattie, Parnell, Tennyson, etc. (Lang, Helen of Troy, 1. 49–57).

20, 21. **mulier**: Juno disdains to name Helen. Cf. 'the strange woman' of the Bible. — **vertit in pulverem**: ἀμαθύνει. — **ex quo**: *from the day when*, with *damnatum* forfeited, *addictum*, abandoned to our vengeance. — **deos**: Apollo and Poseidon served a year with King Laomedon, and one or both (the legend varies) built the walls of Troy. 'But when the joyous seasons were accomplishing the time of hire, the redoubtable Laomedon robbed us of all hire and sent us off with threats' (Il. 21. 450 (Lang)). Cf. Il. 7. 453; Verg. G. 3. 36, *Troiae Cynthius auctor;* Tenn., 'Like that strange song I heard Apollo sing | When Ilion like a mist rose into towers.'

22. **mihi**: for dat., cf. *classis Teucro damnata Quirino* (Propert. 5. 6. 21–24).

23. **castae**: 1. 7. 5.

24. **fraudulento**: Verg. Aen. 4. 541, *necdum* | *Laomedonteae sentis periuria gentis?* Pind. Isth. 5. 29, Λαομεδοντειᾶν ὑπὲρ ἀμπλακιᾶν; Aen. 5. 811.

25. **splendet**: 1. 15. 13; 4. 9. 13–15; Il. 3. 392, κάλλεΐ τε στίλβων καὶ εἵμασι; Eurip. Tro. 991; Iph. Aul. 74. — **adulterae**: preferably dat. Cf. 1. 5. 12. For death of Paris, cf. Quint. Smyr. 10. 235; Tenn., Death of Œnone; Lang, Helen of Troy, 5. 54–68.

26. **famosus hospes**: he was the notorious and infamous example of violated hospitality (1. 15. 2. n.; Il. 13. 626).

27. **periura**: perhaps alluding also to the violation of the oath (Il. 4. 157 sqq.). — **pugnaces**: 4. 6. 8. n.

28. **Hectoreis**: 2. 4. 10, 11. n. — **opibus**: vague word. Cf. 1. 6. 15; 4. 4. 60. — **refringit**: Lex. s.v. B. II., beats (hurls) broken back.

29. **ductum**: protracted (*trahere bellum*, Sall.) by our divided partisanship (*se(d)itionibus*). Cf. Ov. Trist. 1. 2. 5, *Mulciber in*

Troiam, pro Troia stabat Apollo: | Aequa Venus Teucris, Pallas iniqua fuit.

30. **resedit**: from *resido;* the storm of war has abated, the winds and waves subside. Cf. 2. 7. 15, 16. n.; Verg. Aen. 7. 27; 6. 407; Tenn., 'Sea was her wrath, yet working after storm.' — **protinus**: *So now*, *henceforth* (since Troy is punished), Juno renounces her wrath and her hatred of her grandson Romulus, the son of Mars and Rhea Silvia or Ilia (1. 2. 15. n.; Verg. Aen. 1. 273, 274).

33. **redonabo**: 2. 7. 3. n. Here virtually = *condonabo.* There is a slight zeugma in its use with both *iras* and *nepotem.* In Petron. 31 the angry master, pardoning a slave at intercession of friends, says, '*dono vobis eum.*' — **illum**: 3. 2. 6. n. — **lucidas**: 1. 10. n.; Ὀλύμπου μαρμαρόεσσαν αἴγλαν, Soph. Antig. 610.

34. **ducere**: *quaff* (1. 17. 22; 4. 12. 14). Many Mss. read *discere*, grow wonted to the strange draught.

35, 36. **adscribi . . . ordinibus**: almost technical, be listed, enrolled.

35. **quietis**: the gods who live at ease. Cf. on 1. 34; Sat. 1. 5. 101; Verg. Aen. 4. 379, *ea cura quietos* | *sollicitat*; Tenn., Lucret., 'aught they fable of the quiet gods'; Arnold, Emped., 'The rest of immortals, | The action of men.' The rhythm of *quietis* here seems to match the sense. Cf. 1. 31. 7.

36–68. Rome may grow great beyond the seas and become a dreaded name, but Troy must not revive: *occidit occideritque sinas cum nomine Troia* (Verg. Aen. 12. 828); 'It shall never be inhabited. . . . But wild beasts of the desert shall lie there; and their houses shall be full of doleful creatures: and owls shall dwell there,' etc. (Isaiah 13. 20, 21); 'But where I sought for Ilium's walls | The quiet sheep feeds and the tortoise crawls' (Byron, Don Juan, 4. 77); Lucan, 9. 969, *etiam periere ruinae.*

37. **inter saeviat**: the position produces the illusion of a compound. Cf. 3. 27. 5. This may have suggested to Herrick his quaint 'intertalkt' (264) and 'superlast' (406).

38. **exsules**: slightly spiteful, and with *beati* a faint oxymoron.

40. **busto**: Vergil's *iacet ingens litore truncus*, etc. (Aen. 2. 557) was not yet published to preoccupy the imagination.

41. **insultet**, etc.: τύμβῳ ἐπιθρώσκων, Il. 4. 177; Eurip. El. 327;

'They say the Lion and the Lizard keep | The Courts where Jamshyd gloried and drank deep ; | And Bahrám, that great Hunter — the Wild Ass | Stamps o'er his Head, but cannot break his sleep' (Omar Khayyám, 18); 'et les tombeaux des rois sont des trous à panthère' (Victor Hugo, Zim-Zisimi) ; Lamartine, Le Lézard sur les Ruines de Rome ; Pope, Windsor Forest, 'The fox obscene to gaping tombs retires, | And savage howlings fill the sacred quires.'

42. **inultae** : 1. 2. 51. n. — **stet** : 1. 9. 1. n. — **Capitolium** : 1. 37. 6 ; 3. 30. 8. n. ; 3. 24. 45 ; 4. 3. 9.

43. **fulgens** : with *stet* predicatively. It had been gilded when rebuilt by Catulus after the conflagration of B.C. 83. Cf. *fastigatis supra tectis auro puro fulgens praelucet Capitolium* (Sen. Contr. 1. 6. 4). Cf. Verg. Aen. 8. 347, *Capitolia . . . | aurea nunc, olim silvestribus horrida dumis.* — **triumphatisque** : Lex. s.v. II. English *prose* idiom would turn the participle by a clause coördinate with *dare iura*. 'Subdue and impose her laws upon.' — **possit** : in her might.

44. **ferox** : 1. 35. 10. — **dare iura** : i.e. exercise sovereignty over. Cf. 4. 15. 22 ; Verg. Aen. 3. 137 ; Liv. 1. 8. 1. — **Medis** : 1. 2. 22. 51. n.

45. **horrenda late** : *horreat Aeneadas et primus et ultimus orbis* (Ov. Fast. 1. 717) ; Macaulay, Capys, 31, '. . . Where Atlas flings his shadow | Far o'er the western foam, | Shall be great fear on all who hear | The mighty name of Rome' ; Tibull. 2. 5. 57–60. But *nomen* is *quasi*-technical ; 4. 15. 13.

46. **medius liquor** : at Straits of Gibraltar. For *medius*, cf. Verg. Aen. 3. 417.

47. **secernit** : *Europam Libyamque rapax ubi dividit unda*, cited Cic. Nat. D. 3. 24. 'The narrow seas, whose rapid interval | Parts Afric from green Europe' (Tenn., Timbuctoo). — **Afro** = *Afris* = *Africa*.

48. **qua . . . Nilus** : Macaulay, 'Where Nile reflects the endless length | Of dark-red colonnades.' — **tumidus rigat**, 'As when old father Nilus gins to *swell* | With timely pride above the Egyptian vale, | His fatty waves do fertile slime outwell, | And overflow each plain and lowly dale' (F. Q. 1. 1. 21) ; Verg. G. 4. 292 ; 'The higher Nilus *swells*, | The more it promises' (Ant. and Cleop. 2. 7).

49–56. **aurum**, etc. : Horace here is speaking through Juno. —

sic melius situm, etc.: a well-worn moral; Sen. Nat. Quaest. 5. 15. 3; Manil. 5. 276; Tac. Ger. 5; Boeth. Cons. Phil. 2. 5, *pretiosa pericula fodit;* Ov. Met. 1. 140; F. Q. 2. 7. 17; Milt. P. L. 1, 'with impious hands | Rifled the bowels of their mother earth | For treasures better hid'; Vaughan, The Golden Age, 'Alas! who was it that first found | Gold hid of purpose underground — | That sought out pearls and dived to find | Such precious perils for mankind' (an unavowed translation of Boethius); Pope, Epist. 3, 'Opine that Nature, as in duty bound, | Deep hid the shining mischief underground.'

50. **spernere**: it is pettifogging to object that the gold cannot be spurned while yet *inrepertum.* We need not rush to the Klondike for it. — **fortior**: courage is displayed in resisting cupidity as well as in confronting danger (Plato, Laches, 191 D; Verg. Aen. 8. 364, *aude hospes contemnere opes;* F. Q. 2. 6. 1).

51. **cogere**: 2. 3. 25. — **humanos in usus**: with *rapiente* primarily. According as the period is placed after *Nilus* or *dextra*, *fortior* may be made a condition of the prophecy *tanget*, or a limitation on the concession *horrenda . . . extendat.* Either is somewhat awkward, and the strophe is in effect a parenthesis. Cf. 4. 4. 18–22.

52. **omne**: 1. 3. 25. n. — **sacrum**: generally, and also more specifically 'the hid treasures in her sacred tomb | With *sacrilege* to dig' (F. Q. 2. 7. 17).

53. **obstitit** = *oppositus est; obstitisse* (*obsisto*) = *obstare.*

54. **visere**: 1. 2. 8; 1. 37. 25; 4. 13. 26; 2. 15. 3.

55. **debacchentur**: *revel unchecked* (1. 25. 11. n.); 'Like us the lightning-fires | Love to have scope and play' (Arnold, Emped.). For *de*, cf. 1. 3. 13; 1. 9. 11; 1. 18. 9; 2. 1. 35. For the whole, cf. 1. 22. 17–22; Verg. G. 1. 234–236.

56. **pluviique rores**: mist and rain. So δρόσος.

57. **fata . . . dico**: cf. *fatidicus; fatum* (*fari*) = *quod semel dictum est* (C. S. 26); in declaring their destinies she ratifies them. — **Quiritibus**: i.e. men of the spear; Ov. Fast. 2. 477, *sive quod hasta curis priscis est dicta Sabinis.*

58. **lege**: *condition*, namely, *ne . . . velint.* — **pii**: the piety of a colony towards the Metropolis, and ancestral home (*avitae*). In an old Roman poet the soldiers of Scipio Asiaticus on first

beholding Troy exclaim, *O patria, O divom domus Ilium et incluta bello | Pergama.*

59. **fidentes** : 3. 4. 50.

61. **Troiae**: 'Should Troy revive in evil hour, her star again should set in gore' (after Conington). English cannot reproduce the transference of *renascens* to *fortuna*, and the double application of *fortuna* to the new city and the old. — **alite** : 1. 15. 5. n.

63. **ducente**: as in Verg. Aen. 2. 612–614.

64. Verg. Aen. 1. 47; Il. 16. 432.

65. **ter**: the conventional number (Verg. G. 1. 281). — **murus aeneus** : Il 21. 447, ἄρρηκτος. The phrase is conventional (Epp. 1. 1. 60). So σιδάρεον τεῖχος, ἀδαμάντινον τεῖχος. Cf. 1. 33. 11, *iuga aenea.*

66. **auctore Phoebo** : cf. l. 21–22. n.; Pind. O. 8. 31. — **meis** : 1. 7. 8. n.

67. **excisus** : *exscissus*, which some read (cf. Verg. Aen. 2. 177), would be cacophonous.

Argivis : the agent is an instrument. Cf. Juv. 10. 155, *Poeno milite portas | frangimus* (which, however, is conceivably abl. abs.). Others take it dat. agent.

69. **non hoc**, etc. : for the sudden check, cf. 2. 1. 37. n. and 1. 6. 10. — **iocosae** : forgets the claim of *musarum sacerdos* (3. 1. 3). So Tennyson affects to rebuke his muse for darkening 'sanctities with song' (In Mem. 3. 7). Cf. Herrick, 2, To his Muse, 'Whither, mad maiden, wilt thou roame?' Ronsard, Au Sieur Bertrand, 'Taisez-vous, ma lyre mignarde, | Taisez-vous, ma lyre jazarde, | un si haut chant n'est pas pour vous.'

70. **pervicax** : 2. 19. 9.

72. **tenuare** : cf. 1. 6. 12, and Milton's 'Who can extenuate thee?' — **parvis** : modestly; cf. 4. 2. 31, *parvus*; 3. 25. 17. Perhaps also contrasting the Alcaic with the *versus longi* of Epic.

ODE IV.

1. **descende caelo** : the Muses dwell in heaven (Il. 2. 484, 491). But Porphyrio fancifully understands it as a descent from the *sermones deorum* (3. 3. 71). So perhaps Milton, P. L. 7 *init.*,

'Descend from heav'n, Urania . . . Up led by thee | Into the heav'n of heav'ns I have presumed.' Cf. Tenn. In Mem. 37, 'Go down beside thy native rill,' etc. — **dic age**: 1. 32. 3; 2. 11. 22. — **tibia**: 1. 1. 32; 1. 12. 2.

2. **regina**: as revered goddess (3. 26. 11) and for the time ruler of his soul. — **longum**: this is in fact the longest of the Odes, but we need not take it so literally. — **Calliope**: Tenn. Lucretius, 'Poet-like, as the great Sicilian called | Calliope to grace his golden verse'; Lucret. 6. 94; Emped. 383; Hes. Theog. 79; Alcman, fr. 45; Auson. Idyll 20. 7, *carmina Calliope libris heroica mandat.* But cf. 1. 12. 2. n.; 1. 1. 33; 1. 24. 3; 3. 30. 16; and the simple *Musa* (1. 17. 14; 2. 1. 9; 2. 12. 13; 3. 3. 70).

3, 4. **seu . . . seu**: 1. 4. 12. The expression is confused. The option seems to be song or recitative to the accompaniment of pipe or string. The Mss. mostly read *citharave*, but *fidibus* would hardly distinguish the lyre of Mercury from the cithara of Phoebus, and Vergil's hendiadys, *Threicia fretus cithara fidibusque canoris* (Aen. 6. 120), favors *que*. Any stringed instrument will do. Cf. λύρῃ κιθαρίζων (Hymn Merc. 423).

5. **auditis**: i.e. is it real, or does the poet's ecstasy 'Pipe to the spirit ditties of no tone'?

6, 7. **insania**: the θεία μανία (Plat. Phaedr. 245) of 'the lunatic, the lover, and the poet.' — **videor**: sc. *mihi*. Cf. 2. 1. 21; 'I seem through consecrated walks to rove, | I hear soft music die along the grove: | Led by the sound, I roam from shade to shade | By godlike poets venerable made' (Pope, Windsor Forest, 267–270). — **pios . . . lucos**: Μουσῶν νάπαι (Plato, Ion, 534 A). Cf. 1. 1. 30. n.

8. **subeunt**: lit. *enter, approach*; but more etymologically here, *beneath whose covert glide.* Slight zeugma with *aurae*.

9–12. **me**: i.e. for I have been the Muse's protégé from the cradle. — **fabulosae . . . palumbes**: the storied doves that carry ambrosia to Zeus (Odyss. 12. 62), and fed Semiramis. Similar tales were told of Pindar, Stesichorus, Aeschylus, Plato, and others. Cf. Tenn. Eleanore, 2; Pind. O. 6. 54; Pliny, N. H. 10. 82; Aelian, V. H. 10. 21, 12. 45. — **Āpŭlo . . . Ăpūliae**: we may assume an intentional variation of the quantities (cf. 1. 32. 11. n.; 3. 24. 4); or we may read *limina Pulliae* with an ingenious

German, who thinks *fabulosa Pullia*, the story-telling nurse Pullia, a good pendant to *plagosus Orbilius* (Epp. 2. 1. 71), the birch-loving pedagogue. If the text is kept, Mt. Voltur must be supposed to bestride the boundaries of Apulia and Lucania. Horace speaks of himself as *Lucanas an Apulus anceps* (Sat. 2. 1. 34). Emendations are countless: *altricis limina villulae; patriae; limina . . . sedulae; Volture in avio, abdito, arduo*, etc.

11. **fatigatumque**: the trajection of *que* (1. 30. 6. n.) brings out, if not intended to mark, the slight zeugma: Spent with play and (overcome by, buried in) sleep. Cf. Il. 10. 98; Pausan. 9. 23. 2, κόπος καὶ ὕπνος, etc.

12. **nova**: 4. 1. 32. n.

13–20. **mirum quod foret** (*quod* = *ut id*, tendency, characteristic, or result of *me . . . texere* (Epode 2. 28)) . . . **ut . . . dormirem . . . ut premerer**: epexegetic of *quod mirum*, and so of *me . . . texere*, in form of indirect question. Cf. Epode 16. 53, *pluraque . . . mirabimur: ut;* 1. 9. 1.

14. **quicumque**: i.e. all the dwellers round about, picturesquely amplified by the Homeric descriptive epithets applied to the little (modern) towns, Acerenza, Banzi, and Forenza. — **celsae . . . nidum**: Cic. de Or. 1. 196; Macaulay, Horat. 3, 'From many a lonely hamlet, | Which, hid by beech and pine, | Like an eagle's nest, hangs on the crest | Of purple Apennine'; Browning, Sordello, 'The hamlets nestled on the Tyrol's brow.'

15, 16. **saltus**: the 'high lawns' (Milt.). — **arvum pingue**: the fat 'well-tilled lowland.'

17. **atris**: *deadly* (1. 37. 27; Verg. G. 1. 129, *ille malum virus serpentibus addidit atris*). Cf. 1. 17. 8. n. But the viper was black.

18. **premerer**: Epode 1. 33. For the picture, cf. Swinburne's imitation of Pindar, O. 6. 54, 'Violets | fair as those that in far years . . . hid the limbs of Iamus'; Wordsworth, The Brownie's Cell, 'Where bud and bloom and fruitage glowed | Close-crowding round the infant-god'; Arnold, Merope; Tenn. Eleanore, 2; Philostr. Imag. 2. 12. — **sacra**: the laurel to Apollo, the myrtle to Venus.

20. **non sine dis**: οὐκ ἀθεεὶ (Ody. 18. 353). Cf. Il. 5. 185. — **animosus**: the high-souled babe was confirmed in the 'animosity

of that attempt,' as Sir Thomas Browne would say, by the special favor of heaven.

21. **vester . . . vester**: since he is a dedicated spirit and Μουσάων θεράπων from the cradle, he is *theirs* everywhere.

22. **tollor**: *climb*, with a faint hint of 'soar'; 2. 7. 14; 2. 20. 1. He is ἐν Μοίσαισι ποτανὸς in every sense (Pind. Pyth. 5. 114).

22–23. **frigidum Praeneste**: it was high and cool. Verg. Aen. 7. 682; Juv. 3. 190; Horace is there, Epp. 1. 2. 2, with Homer for summer reading.

23. **Tibur**: 1. 7. 13; 2. 6. 5. — **supinum**: the slopes of. Juv. 3. 192, *proni Tiburis.*

24. **liquidae**: cf. 2. 20. 2. n.; Verg. G. 4. 59, *per aestatem liquidam;* Gray, Ode on Spring, 'And float amid the liquid noon'; Kiessling takes it of the waters. — **Baiae**: 2. 18. 20. n. Horace there, Epp. 1. 15. 2 sqq.

25. **amicum**: *because I was dear to* (1. 26. 1. n.). — **fontibus**: 1. 26. 6; Hes. Theog. 3; 3. 13. 13.

26. **Philippis**: 2. 7. 9. Abl., whence with *versa*, or place with *extinxit.*

27. **devota**: sc. *dis inferis*, *accursed* (Epode 16. 9), 'To destruction sacred and devote' (Milt.). — **arbos**: cf. on 2. 13; 2. 17. 27.

28. Nothing is known of Horace's escape from shipwreck near the Lucanian promontory of Palinurus named from Aeneas's pilot (Verg. Aen. 6. 381).

29. **utcumque**: *if only you be with me.* Cf. 1. 17. 10. n.

30. **insanientem**: cf. 3. 7. 6. n.; Tibull. 2. 4. 9, *insanis . . . ventis;* Propert. 1. 8. 5; 4. 6. 6; Arnold, Scholar-Gipsy, 'Where the Atlantic raves | Outside the western straits'; Verg. Ecl. 9. 43. — **Bosporum**: 2. 13. 14. — **navita**: opposed to *viator*, 32.

31. **temptabo**: 1. 28. 5. — **urentes**: cf. 1. 22. 5. n. Some read *arentes.*

32. **Assyrii** = *Syrii* = Eastern. Cf. 2. 11. 16.

33. **Britannos**: 1. 35. 30; Catull. 11. 11, *ultimosque Britannos;* Verg. Ecl. 1. 66; Tac. Ann. 14. 30, represents them as savages.

34. **Concanum**: a Cantabrian tribe. See on 2. 6. 2; Verg. G. 3. 461, attributes the drinking of horse's blood and milk to the Geloni.

35. **Gelonos**: 2. 9. 23; 2. 20. 19. — **pharetratos**: cf. Milton's 'quiver'd nymph' (Comus).

36. **Scythicum . . . amnem**: the Don, Tanais. Cf. 3. 10. 1; 3. 29. 28, and, for the periphrasis, 2. 9. 21.

37. **vos**: returning to the leading thought, the muses and their gracious influence.

38. **abdidit**: i.e. withdrew from public view the vast armies. Cf. Epp. 1. 1. 5, *latet abditus agro*. The Mss. vary — *reddidit* assigned to, and *addidit*, apparently the technical term for enlarging a colony by a settlement of veterans (Tac. Ann. 13. 31), are read. The disposition of the 120,000 veterans cost Augustus enormous sums (Mon. Ancyr. 3. 22), necessitated widespread confiscations, and led to the founding of new towns whose names indicate their origin, as Aosta Merida (Emerita Augusta), Saragossa (Caesar Augusta). Cf. Merivale, 4. 65.

39. **finire**: 1. 7. 17; Sat. 2. 3. 263. — **labores**: his own and those of the Roman world. Cf. 2. 16. Intr.; also 4. 15. 9.

40. Cf. Herrick, 1124, 'After thy labour take thine ease, | Here with the sweet Pierides'; Pind. Pyth. 6. 49, ἐν μυχοῖσι Πιερίδων; Martial, 12. 11. 3, *Pimpleo . . . antro*. For Augustus' literary studies, cf. Suet. Aug. 84. 85, and the lives of Horace and Vergil.

41. **lene**: the gentle muses are μειλιχόβουλοι, and Augustus, who accepts the counsel they rejoice to give, is *iacentem | lenis in hostem*; C. S. 52. — **consilium**: trisyllabic. Cf. 3. 6. 6.

42. **scimus**: the drift seems to be: Augustus is a benign ruler, but those who rebel against his easy yoke and attempt to throw the Roman world back into the chaos of civil war, will meet the well-known fate of the blind Titanic powers that sought to overthrow the fairer order established by Zeus and the bright Olympian deities. Horace blends the various Greek legends in one composite picture.

44. **sustulerit**: *overthrew, crushed*; the subj. is (*ille*) *qui*, 45. Keep the Latin order: *were struck down by the bolt* (*from the hands*) *of him who*, etc. — **caduco**: 2. 13. 11; (swift) descending; καταιβάτης (Aesch. Prom. 359).

45–47. All-embracing antitheses: the brute earth (1. 34. 9), the heaving wind-swept sea, the cities of the living and the dolorous realm of death, the (quiet) gods, and the agitations of man.

45. **temperat**: 1. 12. 16. n.

46. **regna**: 2. 13. 21. — **tristia**: Milton's 'dolorous mansions' (Nativity, 14). Cf. Il. 20. 64; Verg. Aen. 8. 245.

49. **terrorem**: cf. 2. 12. 7; F. Q. 7. 6. 15. It is inconsistent with the calm omnipotence of 45–48; but even in Aeschylus and Milton the mythology is sometimes imperfectly harmonized with the religion.

50. **fidens**: *presumptuous.* — **horrida**: i.e. *horrens bracchiis*, πεφρικυία. — **iuventus**: the Hecatoncheires (*Centimanus*, 69), Briareus (Il. 1. 402), Gyas, and Cottus, the first brood of Uranus and Gaea (Apollod. 1. 1; Hes. Theog. 149). In Hesiod Uranus confines them beneath the earth. Zeus releases them, and they help him to defeat the Titans, whom they afterwards guard in Tartarus (Theog. 617 sqq.; 730 sqq.).

51. **fratres**: the Aloidae, Otus and Ephialtes. Odys. 11. 308; Verg. G. 1. 280; Aen. 6. 582; Pind. Pyth. 4. 89; not in Hesiod. — **opaco**: Homer's εἰνοσίφυλλον (cf. 1. 21. 6–7. n.), which Vergil, G. 1. 282, renders *frondosum.* So Juvenal's *opaci Tagi* (Sat. 3. 55) is put back into Greek by Jebb (Bologna Ode), as μελαμφύλλοιο Τάγοιο. Homer picturesquely puts the 'forest-rustling mountain' on top; but the metre often places Horace's epithets. With the whole cf. Ov. Met. 1. 151–155.

52. **imposuisse**: cf. 1. 1. 4. n.; 3. 18. 15.

53. **Typhoeus**: in Hesiod, Theog. 820, the latest born monstrous offspring of earth, who, after the defeat of the Titans, wages war alone against Zeus; cf. also Il. 2. 782; Verg. Aen. 9. 716; Aesch. Prom. 354; Pind. Pyth. 1. 16, with Arnold's imitation in 'Empedocles.' Milt. Nativity, 25, 'Typhon huge ending in snaky twine.' P. L. 1, 'As whom the fables name of monstrous size, | Titanian, or Earthborn, that warred on Jove, | Briareus, or Typhon, whom the den | By ancient Tarsus held.' — **Mimas**: in Hes. Scut. Her. 186, a centaur (?). In Eurip. Ion, 214, a giant repelled by Pallas. Apoll. Rhod. 3. 1227.

54. **Porphyrion**: king of the giants, Pind. Pyth. 8. 17; cf. Aristoph. Birds, 1252; cf. Keats's list, Hyper. 2; 'Coeus, and Gyges, and Briareus, | Typhon, and Dolor, and Porphyrion.'

55. **Rhoetus**: 2. 19. 23. — **truncis**: 'thrower with' by analogy of 'throw with.'

56. **Enceladus**: Verg. Aen. 3. 578; Eurip. Ion, 209.

57–58. **contra . . . (possent) ruentes**: cf. *ruit*, 65; Pallas, the type of heavenly wisdom, is put first. — **sonantem**: Il. 17. 595, Zeus thunders and shakes the Aegis. Or it may be vaguely conceived as a ringing shield; cf. 1. 15. 11. n.

58. **hinc**, etc.: cf. Clough, Amours de Voyage, 1. 8; 'Eager for battle here | Stood Vulcan, here matronal Juno, | And with the bow to his shoulder faithful | He who with pure dew laveth of Castaly | His flowing locks, who holdeth of Lycia | The oak forest and the wood that bore him, | Delos' and Patara's own Apollo.' The monotonous enumeration is relieved by a picture; cf. on 1. 12. 29 sqq. — **avidus**: both as devouring element (cf. Lucret. 2. 1066, Milton's 'huge convex of fire | Outrageous to devour') and λιλαιόμενος πολέμοιο; cf. Verg. Aen. 9. 661, *avidum pugnae*. Tac. Hist. 4. 71; Ann. 1. 51; F. Q. 1. 8. 6, 'And at him fiercely flew, with courage fill'd, | And *eager greediness* through every member thrill'd.'

60. **arcum**: cf. 1. 21. 11; Eurip. Alcest. 40.

61. **Castaliae**: Pind. Pyth. 1. 39; 'O Phoibos, lord of Lykia and of Delos, who lovest the Spring of Castaly on thy Parnassos' (Myers). — **lavit**: cf. 4. 6. 26; 2. 3. 18. n.

63. **natalemque**: cf. 1. 21. 10.

64. **Patareus**: of Patara in Lycia, where he spent the six winter months. Serv. on Verg. Aen. 4. 143–4. Ov. Met. 1. 516.

65. **vis**, etc.: the moral of the myth in a Pindaric Sententia; cf. Pyth. 8. 15; Euenus, fr. 4; F. Q. 3. 10. 2, 'Might wanting measure moveth surquedry' (presumption, ὕβρις); Eurip. fr. 732; Milton, Samson Ag. 53.

66. **temperatam**: cf. Milton's 'temper'd awe,' Comus.

67. **idem odere**: *but they likewise hate.* Cf. 2. 10. 15, 22; 3. 12. 10; Eurip. Hel. 903.

68. **omne**: cf. 3. 3. 52. n.

69. **testis**: in Pindar's manner; cf. fr. 146, τεκμαίρομαι. O. 2. 24; 9. 105; cf. μαρτυρεῖ δὲ in tragedy. — **Gyas**: 2. 17. 14. n.

70. **integrae**: 1. 7. 5, *intactae*.

71. **temptator**: only here; a rendering of πειρᾶν (not πειράζειν as eds. say). Pind. Nem. 5. 30; 'In part she is to blame that has been *tried*,' Lady Mary Montagu; cf. F. Q. 1. 5. 35, '*tempt* the

queen of heaven,' etc. — **Orion**: 2. 13. 39. The legends varied. Horace follows that found in Cic. Arat. 420. Hygin. astr. 2. 34.

72. **domitus sagitta**: *δαμεὶς ὀϊστῷ.* Cf. Pind. Pyth. 4. 90, 'moreover, Tityos was the quarry of Artemis' swift arrow sped from her invincible quiver' (Myers).

73. **iniecta**: *vasta giganteis iniecta est insula membris*, Ov. Met. 5. 346. The material earth groans with physical oppression (*στοναχίζετο . . . στεινομένη*, Hes. Theog. 160), the poetically personified earth mourns her offspring, as she does in the Pergamene frieze.

74. **luridum**: the realm of 'flickering spectres lighted from below | By the red race of fiery Phlegethon' (Tenn.).

75. **nec peredit**: his punishment endures. Fire *eats* already in Il. 23. 182. It 'devours with angry jaws,' Aesch. Prom. 368.

76. **impositam . . . Aetnam**: the legends varied. Cf. Claud. de R. Pros. 1. 152, *Aetna giganteos* (over the giants, cf. 3. 1. 7) *numquam tacitura triumphos;* Verg. Aen. 3. 578, Callim. Hymn. Del. 141–143; Arnold, Empedocles, 'Typho only, the rebel o'erthrown, | Through whose heart Etna drives her roots of stone.'

77. **incontinentis**: *lustful.* — **Tityi**: cf. 2. 14. 8. n.; Pind. Pyth. 4. 90; Spenser, Vergil's Gnat, 48, 'And there is mournful Tityus mindful yet | Of thy displeasure, O Latona fair.'

78. **ales**: the vulture that preyed on his liver (Verg. Aen. 6, 597). — **nequitiae**: technical, like *peccare.* Cf. 3. 15. 2; Ov. Am. 2. 1. 2, *Ille ego nequitiae Naso poeta meae.* — **additus**: a guard that can't be shaken off. Cf. Vergil's *Teucris addita Iuno* (Aen. 6. 90); so *προσκείμενος*, Plato, Apol. 30 E.

79. **amatorem**: ironical; not *amantem.* Cf. the jealous wife in Plautus, *surge, amator, i domum;* some detect a hint of Antony, who 'kissed away kingdoms.' — **trecentae**: 2. 14. 5. 26.

80. **Pirithoum**: cf. 4. 7. 28. n.; with Theseus he attempted to carry off Proserpina.

ODE V.

Of this poem Landor (Pentameron) says, 'in competition with which ode, the finest in the Greek language itself has to my ear too many low notes and somewhat of a wooden sound.'

See, also, Lang, Letters to Dead Authors, p. 209, 'We talk of the Greeks as your teachers. Your teachers they were, but that poem could only have been written by a Roman! The strength, the tenderness, the noble and monumental resolution and resignation, — these are the gifts of the lords of human things, the masters of the world.'

1. **caelo**: with *regnare*. Cf. 1. 12. 57–58. — **tonantem**: both epithet (Lex. s.v. II. B), and cause of *credidimus;* Lucret. 5. 1187–93.

2. **praesens**: cf. 1. 35. 2; 4. 14. 43; Epp. 2. 1. 15; Ov. Trist. 2. 54, *per te praesentem conspicuumque deum;* Veget. R. M. 2. 5, *imperator . . . tamquam praesenti et corporali deo.*

3. **adiectis**: i.e. *cum adiecerit.* — **Britannis**: 1. 35. 30. n.

4. **imperio**: 1. 2. 26. n. — **gravibus**: 1. 2. 22.

5. **Crassi**: cf. Intr. 3. 1–6. — **coniuge barbara**: abl. abs. motivating *turpis maritus.* But 'husband by a wife' = 'husband of a wife' is a possible construction. For the shame cf. Vergil's *nefas, Aegyptia coniux* (Aen. 8. 688).

6. **vixit**: closely with *maritus, endured to live as.* — **curia**, that Senate (house) which the envoy of Pyrrhus pronounced an assembly of kings, whose elders, refusing to abandon Rome, had awaited, each on his curule chair, the approach of the victorious Gauls (Livy, 5. 41). Cf. Cic. pro Plancio, 71, *stante urbe et curia.*

8. **socerorum**: avoid *father-in-law.* Cf. 3. 11. 39. n. For pl., cf. Il. 3. 49. — **in armis**: Bentley would read, with some Mss., *in arvis;* the Parthians enlisted captives and slaves (Justin. 41. 2. 5).

9. The good old Italian names in invidious juxtaposition with the hateful name of king and Mede. Cf. 1. 37. 7. n.

10. Cf. Macaulay, Regillus, 38, 'Hail to the great Asylum! Hail to the hill-tops seven! Hail to the fire that burns for aye, | And the shield that fell from heaven.' — **Anciliorum**: cf. Lex. s.v. and Harper's Class. Dict. s.v. *Salii.* — **nominis**: *civis Romanus sum!* — **togae**: Verg. Aen. 1. 282, *Romanos, rerum dominos gentemque togatam.*

11. **Vestae**: Macaulay, Capys, 15, 'And there, unquenched through ages, | Like Vesta's sacred fire, | Shall live the spirit of

thy nurse, | The spirit of thy sire.' *Virginesque Vestales in urbe custodiunto ignem foci publici sempiternum* (Cic. de. leg. 2. 20).

12. **Incolumi Iove**: i.e. *Salvo Capitolio*. Cf. 3. 30. 8. n.

13. **hoc**: note effective Latin order, ''twas just this . . . he guarded against . . . in his forethought . . . did Regulus when he,' etc. ''Twas this that Regulus foresaw, | What time he spurn'd' (Conington). — **Reguli**: Consul, 256, captured in Africa by Carthaginians, 255 (Polyb. 1. 34). Sent by them to Roman Senate, 250, to treat for peace, or, failing that, for an exchange of prisoners, he advised the Senate (*auctor* . . . *fuit*) to reject both propositions (Livy, *Epit.* XVIII). A favorite text; cf. Cic. de Or. 3. 109; de Off. 1. 39; 3. 99.

14. **condicionibus**: the terms of peace; dative.

15. **exemplo**: the precedent of ransoming soldiers that had not known how to die. Cf. Livy, 22. 60. — **trahentis**: so Mss.; with *Reguli;* drawing from such precedent (a presage of) ruin for future time. The precedent is defined by *si non periret*. Ovid has *traxit in exemplum*, Met. 8. 245. Eds. generally read *trahenti* with *exemplo*, which they construe with *dissentientis*.

16. **veniens**: Lucan, 7. 390, *populos aevi venientis*. Cf. *l'avenir*, and the 'To-come' in Tenn. and Shelley.

17. **periret**: cf. 1. 3. 36. n. But the ictus does not fall on the lengthened syllable here, and some read *perires* or *perirent*. Or we may say that Horace permits himself the Greek form — ⏑ — ⏑.

18. **signa**: Horace wishes the reader to think of the standards of Crassus in Parthia. Cf. 4. 15. 6. — **ego**: his own eyes have seen the shame during his five years' captivity.

20–21. **militibus sine caede** . . . **derepta**: with cumulative irony. Cf. Arnold, Culture and Anarchy, chap. 2, 'If he had allowed his soldiers to interfere — their rifles (might have been) taken from them . . . with bloodshed'; Verg. Aen. 11. 193, *spolia occisis derepta Latinis*.

21. **civium**: yes, *civium Romanorum*.

22. **retorta** (*in*) **tergo**: cf. Epp. 2. 1, *mox trahitur manibus regum fortuna retortis*. An ingenious commentator has recently taken it not of the Roman captives but of the Carthaginians strolling

peacefully with hands clasped behind their backs! — **libero**: a liberty they had not known how to guard like the freeman. Cf. 4. 14. 18. For the transfer, cf. 3. 2. 16, *timido tergo.*

23. **portas**: of Carthage no longer fearing the Romans, cf. A. P. 199, *apertis otia portis.* Cf. Lang, Helen of Troy, 6. 9.

23–24. **arva . . . coli**: for syntax, cf. 2. 9. 19–22. n.

25. Cf. Livy, 22. 60, speech of T. Manlius Torquatus against ransoming the captives of Cannae, *pretio redituri estis eo unde ignavia ac nequitia abiistis?*

26. **flagitio**: the disgrace of their cowardice.

27. **damnum**: the injury to the *morale* of the Roman army hinted at in *scilicet acrior*, and explained in 26–36. Others take it naively of the 'damnation of the expense,' a satiric (Sat. 2. 2. 96) but hardly an heroic thought. Cf. The Tempest, 4. 1, 'There is not only disgrace and dishonor in that, monster, but an infinite loss'; Eurip. (?) Rhes. 102.

27–32. **neque . . . nec . . . si . . . erit**: two allegorical parallels illustrating the thought that valor, like chastity, is irrecoverably forfeited by a single lapse. For this scheme of expression by paratactic simile, cf. Aesch. Sept. 584; Suppl. 226, 443 sqq.; Ag. 322; Eumen. 694; Choeph. 258; Pind. O. 10. 13, etc.

27. **colores**: i.e. its native hues, the *simplex ille candor* of Quintil. 1. 1. 5.

28. **medicata**: dyed with false hues. So φαρμάσσειν.

29. **semel**: 1. 24. 16. n.

30. **curat**: with inf. 2. 13. 39. — **deterioribus**: dat., the loss (*excidit*) makes them so. Homer could never have so complicated his simple, 'Whatever day | Makes man a slave, takes half his worth away'; Od. 17. 392 (Pope).

33. **perfidis**: cf. 4. 4. 49. n.; with *credidit*, cf. 3. 7. 13; 3. 27. 25.

34. **marte**: as in 24, *war;* cf. 1. 7. 22. n. — **altero**: a second = another = some future.

36. **iners**: *helpless*, submissively, tamely. Cf. *inertiae*, 4. 9. 29; Epp. 1. 5. 17, *ad proelia trudit inertem.*

37. **unde . . . sumeret**: represents dubitative *unde sumam.* Forgetting that the soldier must keep his life with the sword, he confounds war with peace (and tries to buy it?).

40. **ruinis**: 'by the,' instr. abl., but virtually 'above the.'

41. **fertur**: 'still is the story told' how, etc. Note the modulation from the passion of Regulus' peroration to the quiet, awestruck description of his heroic self-sacrifice. Lines 41–56 are translated by Thomson, Liberty, 3, 'Hence Regulus the wavering fathers firmed | By dreadful counsel never given before; (45, 46) . . . On earth his manly look | Relentless fix'd, he from a last embrace, | By chains polluted, put his wife aside,' etc. — **pudicae**: 4. 9. 23.

42. **capitis minor**: *caput* is status; *capitis deminutio* is total or partial loss of civic rights. Cf. Livy, 22. 60, *sero nunc desideratis, deminuti capite, abalienati iure civium, servi Carthaginiensium facti.* With heroic Roman pedantry Regulus, applying this technicality to himself, declined to speak from his place in the Senate (Cic. de Off. 3. 27) or to claim the rights of a *paterfamilias.*

44. **torvus**: sternly, grimly.

45–46. **donec . . . firmaret**: may be taken as determined by the dependence on *fertur*; but 'while he was' blends with 'until he could' (get through with the hard duty). Cf. Verg. Aen. 1. 5.

46. **auctor**: by the weight of his authority; but cf. Livy, cited on l. 13. — **alias**: before or after.

48–51. **egregius . . . exsul**: cf. 3. 3. 38. n.; 3. 11. 35. n. — **properaret** and **dimovit** may express the alacrity of duty done, or his impatience of distressing importunity, and desire to 'have it over.'

49. **atqui**: and yet, καίτοι. Cf. 3. 7. 9; 1. 23. 9; Cic. Off. 3. 27, *neque vero tum ignorabat* — he knew all the while.

50. **tortor**: completes the legend (Cic. Off. 3. 27; Gell. 7. 4), but has no historical authority. The whole story is unknown to Polybius.

50–53. **non aliter . . . quam si**: *with like unconcern — as though*, Con.

52. **reditus**: *-um -um -em* would have been cacophonous. Cf. Epode 16. 35.

53. **longa**: *tedious.* For this burdensome duty of a great Roman towards his clients, cf. Epp. 2. 1. 104; 1. 5. 31.

54. **diiudicata**: it does not appear whether he is conceived as counsel or judge (arbitrator). — **relinqueret**: had been or were leaving; *rura suburbana indictis . . . ire Latinis*, Epp.

1. 7. 76 is an anachronism for the age of Regulus; but the picture is timeless.

55. **Venafranos**: 2. 6. 16.

56. **Lacedaemonium**: 2. 6. 12–13. n. Note the quiet, idyllic close. Cf. Sellar, p. 184.

ODE VI.

Horace apparently sets out to celebrate the moral and religious reforms of Augustus, but lapses into pessimistic reflections on modern degeneracy, from which he fails to return to the more cheerful theme.

Cf. on 3. 24; 2. 15; 4. 5. 20–25; 4. 15. 10–15; C. S. 17–20, 45.

Translation in Dodsley, 3. 18; by Roscommon, Johnson's Poets, 8. 271.

1. **maiorum**: especially the generation of the civil wars, 88–31. — **immeritus**: cf. 1. 17. 28. n.; here not generally guiltless, but innocent of the 'sins of the fathers,' which are visited upon them. Cf. Solon, fr. 13. 29–32; Eurip. fr. 980; Exod. 20. 5; Ezek. 18. 2.

2. **Romane**: so sing, Sat. 1. 4. 85; Verg. Aen. 6. 851; Macaul., 'Thine, Roman, is the pilum.' — **refeceris**, etc.; *aedas sacras vetustate conlapsas aut incendio absumptas refecit* (Suet. Aug. 30). Cf. Mon. Ancyr. 4. 17; Ov. Fast. 2. 63, *templorum sancte repostor.*

3. **deorum et**: 3. 3. 71.

5, 6. **dis**, etc.: even Greek sceptics commended the Roman religion as a social and political safeguard (Polyb. 6. 56; Gaston Boissier, Relig. Rom. 1. 28–36). Cf. Propert. 4. 10. 64, *haec di condiderunt, haec di quoque moenia servant;* Cic. N. D. 3. 5. — **minorem**: 1. 12. 57; 'walkest humbly with thy gods.'

6. **hinc**: a verb corresponding to *refer* is felt, but not 'supplied.' Cf. *hinc illae lacrimae.* — **principium**: as 3. 4. 41. Cf. Liv. 45. 39, *maiores vestri omnium magnarum rerum et principia exorsi ab dis sunt et finem statuerunt.*

7. **neglecti**: 3. 2. 30; Liv. 3. 20, *sed nondum haec quae nunc tenet saeculum neglegentia deorum venerat.*

8. **Hesperiae**: 2. 1. 32; 1. 36. 4.

9. 'Let Crassus' ghost and Labienus' tell | How twice in Par-

thian plains their legions fell. | Since Rome hath been so jealous of her fame, | That few know Pacorus' or Monaeses' name' (Roscommon, Essay on Translated Verse). — **bis**: three defeats are known: that of Crassus at Carrhae, B.C. 53; that of Decidius Saxa by Pacorus, B.C. 40; avenged by Ventidius, B.C. 38 (cf. Ant. and Cle. 3. 1); the disastrous repulse of Antony, B.C. 36. A Monaeses is mentioned (Dio, 49. 23. 24) as an exiled pretendant to the Parthian throne, supported by Antony. Horace cared as little for the historical details as we do. — **manus**: 4. 11. 9; Epode 16. 4.

10. **non auspicatos**: may refer vaguely to the dire auspices under which Crassus set out (Vell. 2. 46; Cic. Div. 1. 29), or to neglect of auspices in some other campaign, or to the general displeasure of heaven. — **contudit**: 4. 3. 8.

11. **adiecisse**: 1. 1. 4. n. — **praedam**: our rich spoils, contrasted with *exiguis*.

12. **torquibus**: cf. the στρεπτοὶ and ψέλια mentioned as insignia of honor (Xen. Anab. 1. 2. 27; Cyrop. 8. 2. 8). — **renidet**: 2. 18. 2; *grins* with delight, beams with joy, = *gaudet*, hence inf.

13. **paene**: with *delevit*.

14. **Dacus**: i.e. the tribes of the north with Antony (Dio. 51. 22; Verg. G. 2. 497, *descendens Dacus ab Histro*). — **Aethiops**: the Egyptian fleet of Cleopatra (Verg. Aen. 8. 687 sqq.).

17 sqq. The fountain-head of evil is the corruption of the pure family life of old Rome. Cf. 3. 24. 20–24; 4. 5. 21–24; C. S. 17; Juv. Sat. 2. 126, *O pater urbis* | *unde nefas tantum Latiis pastoribus?*

18. **inquinavere**: Epode 16. 64.

21. **motus . . . Ionicos**: 'skirt-dances' will serve. Cf. Athen. 14. 629 E; Plaut. Pseud. 1274; Stich. 767. With *motus* cf. Epp. 2. 2. 125, *movetur;* A. P. 232, *moveri*. Roman moralists were as severe censors of dancing as Byron. Cf. Sall. Cat. 25, *psallere et saltare elegantius quam necesse est probae.*

22. **matura**: 'the rare ripe maid' (Gildersleeve). — **artibus**: of the coquette.

23. **iam nunc**: before marriage. Cf. *mox*, 25.

24. **de tenero . . . ungui**: ἐξ ἁπαλῶν ὀνύχων, i.e. *from the quick*, means *in every fibre*, *with all her soul*, *through every nerve*, to the finger-tips. Cf. Anth. Pal. 5. 129; 5. 14; Plut. de lib. educ. 5; Plaut. Stich. 759, *usque ex unguiculis*. It is apparently also used

in the sense 'from infancy' (Lyd. de Magg. 2. 26; Cic. ad Fam. 1. 6).

33. **non his**: not from such fathers and mothers sprang the youth who, etc.

34. **infecit aequor**: 2. 12. 3; sc. in the great naval battles of the first Punic war.

35. **Pyrrhum**: at Beneventum, B.C. 275. Cf. 1. 12. 41. n. — **ingentem**: i.e. *magnum*, Antiochus the Great, defeated at Magnesia, B.C. 190.

36. **dirum**: 2. 12. 2. n.; 4. 4. 42; 'the dreaded name of Hannibal' (Martin); 'Forced even dire Hannibal to yield, | And won the long-disputed world at Zama's fatal field' (Roscommon).

37. 'The hardy offspring of a yeoman soldiery.'

38. **Sabellis**: cf. 1. 31. 9. The Sabines type the old Italian virtue (Verg. G. 2. 532, *hanc olim veteres vitam coluere Sabini*). Cf. Livy, 1. 18. 4.

39. **severae**: cf. Lucret. 5. 1357, *agricolae . . . severi.*

41–44. **portare fustes**: after field work was done they must still hew and fetch fagots, at the command and to the contentment of (*ad arbitrium*) the stern matron. — **sol . . . curru**: a quiet evening idyll. Cf. Tenn. In Mem. 121, 'The team is loosened from the wain, | The boat is drawn upon the shore,' etc.

41–42. **ubi . . . mutaret**: probably subj. of repeated action (cf. Catull. 63. 67), though it may be taken in subordination to the implied command (*arbitrium*). In the cases of the plupf. indic. cited from Horace, the *ubi* clause is more distinctly prior in time, and the subj. would be metrically inconvenient. Epp. 1. 15. 34. 39; Epode 11. 13.

42. **umbras**: Verg. Ecl. 1. 84, *maioresque cadunt altis de montibus umbrae.* — **iuga demeret**: cf. βουλυτός; Verg. Ecl. 2. 66, *aspice, aratra iugo referunt suspensa iuvenci.* In Hesiod, Op. 581, dawn πολλοῖσι δ' ἐπὶ ζυγὰ βουσὶ τίθησι; El. in Maec. 99–100.

43. **amicum**: *welcome;* 'Oh Hesperus, thou bringest all things good.'

44. **agens abeunte**: faint oxymoron. For *agens*, cf. Verg. Ecl. 8. 17. — **curru**: Epp. 1. 16. 6, *sol . . . discedens curru fugiente.* Cf. Car. Saec. 9–10. n.

45. **damnosa**: note effective position: alas! the ravages of time. — **imminuit**: has and does.

46. **peior avis**: cf. 2. 14. 28. n.

47. **daturos**: cf. 2. 3. 4. n. Without this fut. part. Horace could hardly have packed four generations in three lines. Cf. Arat. Phaen. 123.

ODE VII.

The best commentary on this pretty idyl which comes to relieve the severity of the preceding odes is Austin Dobson's charming imitation, 'Outward Bound.' Cf. also Sellar, p. 170.

There is a coarse imitation by Stepney, Johnson's Poets, 8. 360.

Weep not, Asterie, for thy absent lover Gyges. He will remain constant despite the arts of his hostess Chloe and the naughty mythological precedents quoted by her emissaries. But thou 'On thy side forbear | To greet with too impressed an air,' the gallant Enipeus who witches the world with noble horsemanship on the Campus Martius.

'Without a trace | Of acquiescence in your face | Hear in the waltz's breathing space | His airy chatter. | If when you sing you find his look | Grow tender, close your music book, | And end the matter.'

1. **Asterie**: the name is significant. Cf. on *sidere pulchrior*, 3. 9. 21; Anacreon's Ἀστερίς and Plato's Ἀστήρ. — **candidi**: i.e. brightening. Epithet, fr. effect. Cf. on 1. 5. 7; 1. 7. 15; 2. 9. 3. Swinburne, 'Rolls under the whitening wind | Of the future the wave of the world.'

2. **Favonii**: cf. on 1. 4. 1; 4. 12. 2.

3. **Thyna** = *Bithyna* here. Cf. Claud. Eutrop. 2. 247; *Thyni Thraces arant quae nunc Bithynia fertur.* — **merce**: cf. 1. 35. 7; Epp. 1. 6. 33, *Bithyna negotia.* — **beatum**: cf. on 1. 4. 14; Manil. 4. 758, *Bithynia dives;* Catull. 31. 5.

4. **fide**: archaic gen.

5. **Gygen**: note position. For the name, cf. Γύγης ὁ πολύχρυσος (Archil. fr. 25). — **Oricum**: Gyges has been driven into the harbor of Oricum in Epirus by autumn storms, and there impatiently awaits the opening of the next season's navigation to cross the Adriatic to Italy. Cf. Propert. 1. 8. 19, *Ut te felici post laeta Ce-*

raunia (cf. on 1. 3. 20) *remo* | *accipiat placidis Oricos aequoribus*; cf. on 4. 5. 9–12.

6. **insana**: cf. on 3. 4. 30; 3. 29. 19. — **Caprae**: its rising was end of Sept., its setting end of Dec., *signum pluviale Capellae* (Ov. Fast. 5. 113).

7. **non sine**: cf. on 1. 23. 3.

9. **atqui**: 1. 23. 9; 3. 5. 49; Epode 5. 67. — **sollicitae**: sc. *amore*, as in Sat. 2. 3. 253. — **hospitae**: i.e. Chloe, at whose house he lodges.

10–11. **tuis . . . ignibus uri**: subtly blends *Gyge* and *Gygis amore*. Chloe burns for Asterie's 'flame' with a fire of love such as Asterie feels. Cf. Ov. Am. 3. 9. 56, *vixisti dum tuus ignis eram*; cf. 1. 27. 20. And for the internal 'flame,' cf. 1. 19. 5; 4. 1. 12; 3. 19. 28. In this sense *meis ignibus* is like *meos sentire furores* (Propert. 1. 5. 3); *tuis* of course is the indirect report of the poet.

12. **temptat**: cf. on *tentator*, 3. 4. 71. — **mille vafer modis**: *in a thousand artful ways* (Martin).

12–20. Chloe's messenger tells of the Josephs of antiquity, Bellerophon (Il. 6. 155 sqq.) and Peleus (Pind. Nem. 4. 56; Plato, Rep. 391 C; Aristoph. Clouds, 1063), each falsely accused by a woman scorned, and almost done to death by the too credulous husband.

13. **perfida credulum**: cf. on 1. 6. 9.

16. **maturare**: note force of verb; inflict untimely death.

17. **datum . . . Tartaro**: cf. *leto dare*. — **datum Pelea**: cf. on 2. 4. 10.

18. **Magnessam**: as distinguished from the Amazon Hippolyte.

19. **peccare**: technical. Cf. 1. 27. 17; Propert. 3. 30. 51, *quam facere ut nostrae nolint peccare puellae*.

20. **movet**: *starts*. Cf. *mentionem movere*. Some read *monet*.

21–22. **frustra**: cf. 3. 13. 6. 'In vain. Let doubts assail the weak. | Unmoved and calm as "Adam's Peak" | Your "blameless Arthur" hears them speak' (Dobson). — **scopulis surdior . . . audit**: cf. Epode 17. 54; Verg. Aen. 6. 471; and for the oxymoron Eurip. Medea, 28. — **Icari**: probably the island, cf. 1. 1. 15.

22. **integer**: 2. 4. 22. — **at**: 'But Laura, on your side, forbear' (Dobson). Cf. on 2. 18. 9; Epode 2. 29.

23. **Enipeus**: the name of a Thessalian river, the chider, brawler. Cf. *Hebri*, 3. 12. 6.

24. **plus iusto**: so *plus aequo* in Ovid's *cur mihi plus aequo flavi placuere capilli?*

25. **flectere equum**: cf. Tac. Ger. 6, *variare gyros*. Shaks. Hen. IV. 1, 'Turn and wind a fiery Pegasus'; F. Q., 'and under him a gray steed he did wield.' Verg. Aen. 9. 606, *flectere ludus equos.*

26. **gramine Martio**: cf. Epp. 2. 3. 162, *gramine Campi.*

28. **Tusco**: 1. 20. 6. n. — **denatat**: for the swim in Tiber, cf. 1. 8. 8. n.; 3. 12. 7. The word is found only here.

29–30. Cf. Ov. Am. 2. 19. 38, *Incipe iam prima claudere nocte forem;* and Shylock's admonition to Jessica, M. of V. 2. 5, 'Lock up my doors, and when you hear the drum | And the vile squealing of the wrynecked fife, | Clamber not you up to the casements then.' — **sub cantu**, i.e. during the serenade; contrast *sub* with acc. 1. 9. 19. — **querulae**: plaining. — **despice**: not despise, but *look down.*

32. **duram**: cruel; Catull. 30. 2; Verg. Aen. 4. 428. — **difficilis**: obdurate; cf. 3. 10. 11.

ODE VIII.

You are puzzled, learned friend Maecenas, by a bachelor's sacrificing on the ladies' Kalends. 'Tis the day of my escape from the falling tree. Come, quaff a hundred cups to the preservation of your friend. Dismiss your cares of state, 'and what the Mede intends and what the Dacian.' Our foes have yielded to Roman prowess or are wrangling among themselves. Forget for once that you are a public personage, cease to borrow trouble, and enjoy the gifts of the passing hour.

The date is fixed by 17–23. Maecenas is in fact, if not in title, *urbis custodiis praepositus* (Vell. 2. 88. 2; cf. Tac. Ann. 6. 11), in the absence of Octavian, who returned to Rome in the summer of B.C. 29. There was fighting against the Dacians, who had helped Antony, in B.C. 30–28. Rome perhaps heard of the contest between Phraates and Tiridates for the throne of Parthia in January, B.C. 29. Cf. on 1. 26. The dramatic date, then, is March 1st, 29, and the fall of the tree occurred March 1st, B.C. 30. Cf. on 2. 13. But Friedrich, Horatius, p. 74, argues for date of March, B.C. 26.

1. **Martiis . . . Kalendis**: the *femineae Kalendae* of Juvenal (9. 53), on which the Matronalia were celebrated near Maecenas' house on the Esquiline in honor of Juno Lucina. Cf. Ov. Fast. 3. 245 sqq.; Martial, 5. 84. 10.

2. **velint**: *mean.* — **flores**: Ov. l. l. 253, *ferte deae flores.*

4. **caespite**: 1. 19. 13. n.

5. **docte**: Epp. 1. 19. 1, *Maecenas docte.* — **sermones**: in the lore, the literature. — **utriusque**: only Greek and Latin count. Cf. *utriusque linguae auctoribus*, Suet. Aug. 89; Plut. Lucull. 1; Cic. Off. 1. 1; Plin. N. H. 12. 11; Stat. Silv. 5. 3. 90, *gemina . . . lingua.* Friedrich, Op. 1. p. 75, thinks Latin and Etruscan are the two tongues.

6. **voveram**: sc. prior to these preparations and your wonder. — **album**: black victims were offered *dis inferis.*

7. **Libero**: the poet's protector, though Faunus warded off the blow, 2. 17. 28. — **caprum**: the enemy of the vine was appropriately sacrificed to the vine god. Verg. G. 2. 380; Ov. Fast. 1. 357 = Anth. Pal. 9. 75; 9. 99. 5–6; Mart. 3. 24. 2.

9. **anno redeunte**: with the returning season. Cf. Sat. 2. 2. 83, *Sive diem festum rediens advexerit annus;* 3. 18. 10; 3. 22. 6. — **festus**: 3. 14. 13.

10–12. In order to mellow the wine, the *Apotheca* was placed so as to receive the smoke of the furnaces. This necessitated careful sealing (with pitch). Cf. Columell. 1. 6. 20; Ov. Fast. 5. 518, *promit fumoso condita vina cado.*

11. **bibere**: to smoke is πίνειν καπνόν in modern Greek. — **institutae**: set or placed (so as) to; others 'taught.'

12. **Consule Tullo**: a Tullus was consul in B.C. 66 and in 33. Horace probably served something better than Sabine Ordinaire on this occasion. Cf. 3. 21. 1. n.; Tibull. 2. 1. 27.

13–14. **amici sospitis**: gen. of the toast. Cf. 3. 19. 9. n.

14. **vigiles**: cf. Anth. Pal. 5. 197, φιλάγρυπνον λύχνον. Cf. 3. 21. 23–24.

15. **perfer**: Tyrrell, Lat. Poetry, 197, says this can only mean 'endure the smoke of the lamps till dawn.' But *vigiles* is a transferred epithet, and to 'wake with the lamps till dawn' would try the nerves of the valetudinarian Maecenas. — **procul**, etc.: it is to be *verecundus Bacchus*, 1. 27. 3, not a noisy revel. Cf. Ody. 1. 369, μηδὲ βοητὺς | ἔστω.

17. **mitte**, etc. Cf. the defense of Maecenas' Epicureanism in El. in Maec. 93, *sic est, victor amet, victor potiatur in umbra, | victor odorata dormiat inque rosa.* The victors of Actium had earned the right to take their ease. But Horace does not mention Actium. — **super**: 1. 9. 5; 1. 12. 6.

18. **occidit**: 1. 28. 7; 4. 4. 70. — **Cotisonis**: cf. Introd. and Suet. Aug. 63.

19. **infestus**; sc. *Romanis*, our enemy the Mede. — **sibi**: best taken primarily with *luctuosis*, but felt with *infestus* and perhaps with *dissidet*, which, however, may be used absolutely.

22. **Cantaber**: 2. 6. 2. n. Spain was the first province entered by the Romans, but the last to be finally subdued (Livy, 28. 12). — **domitus**: referring to the successes of Statilius Taurus and Calvisius Sabinus, B.C. 29–28.

23. **Scythae**: 2. 9. 23; 4. 14. 42.

25. **neglegens ne**: as if *nec . . . legens*, not taking anxious thought lest.

26. **parce**: i.e. *noli*.

27. **dona . . . horae**: cf. 2. 16. 32; 3. 29. 48. n. Cf. Milton to Cyriac Skinner, 'For other things mild Heav'n a time ordains, | And disapproves that care, though wise in show, | That with superfluous burden loads the day, | And, when God sends a cheerful hour, refrains.'

ODE IX.

Horace (?) and Lydia, or the lovers' quarrel. *Amantium irae amoris integratio est* (Ter. Andr. 555; cf. Plaut. Amphitr. 940–944). 'And little quarrels often prove | To be but new recruits of love' (Butler). 'Blessings on the falling out, which all the more endears' (Tenn.).

A general favorite. Translations or imitations, by Ben Jonson, Herrick (181), Austin Dobson, Edwin Arnold, Alfred de Musset, Ponsard (who expands it into a charming little drama), etc.

Cf. also Rowe, Johnson's Poets, 9. 472; Somervile, *ibid.* 11. 206; Boyse, *ibid.* 14. 542; Jenyns, *ibid.* 17. 616; Cambridge, *ibid.* 18. 294; Dodsley's Poems, 2. 49; Davidson's Poetical Rhapsody (ed. Bullen), Vol. 1, p. 87; *ibid.* Vol. 2, p. 181.

2. **potior**: i.e. preferred, favored. Cf. Tibull. 1. 5. 69, *At tu, qui potior nunc es, mea fata timeto.*

3. **dabat**: i.e. *circumdabat.*

4. **Persarum rege**: proverbial for happiness (2. 2. 17; 2. 12. 21); in Elizabethan version, 'King of Spain.'

5–6. **alia . . . arsisti**: *burn with love for another.* Cf. 2. 4. 7.

6. **Lydia**: cf. 1. 8. 1; 1. 13. 1; 1. 25. 8. — **Chloe**: cf. 1. 23. 1; 3. 7. 10; 3. 26. 12.

7. **multi nominis**: lit. *of much name;* gen. of quality; πολυώνυμος, μεγαλώνυμος; his verses spread her name and fame abroad. Cf. 1. 36. 13; ἡ 'πιβόητος (Anth. Pal. 5. 150; 7. 345).

8. **Ilia**: 1. 2. 17; 3. 3. 32.

10. **docta . . . modos**: cf. *docte sermones* (3. 8. 5). Cf. 4. 6. 43; 3. 11. 7; 4. 11. 34. — **citharae sciens**: 1. 15. 24.

12. **animae**: *animast amica amanti* (Plaut. Bacch. 191); 'Soul of my soul,' Ant. to Cleopatra (Tenn.); Ἡλιοδώραν | ψυχὴν τῆς ψυχῆς (Anth. Pal. 5. 155). — **superstiti**: proleptic, to survive me.

13. **mutua**: 4. 1. 30.

14. **Thurini**, etc.: the details lend verisimilitude. Cf. 1. 27. 10–11; 3. 12. 6. There may be a hint of the luxury of Thurii on the site of old Sybaris.

15. **bis**: so in Vergil's eclogues the respondent strives to outbid the expression of the first singer; δὶς θανεῖν (Eurip. Orest. 1116).

17. **redit Venus**: cf. Dobson, 'Love comes back to his vacant dwelling, | The old old love that we knew of yore.'

18. **cogit**: 2. 3. 25; 3. 3. 51. — **iugo . . . aeneo**: 1. 33. 11; 1. 13. 18. Merchant of V. 3. 4, 'whose souls do bear an equal yoke of love.'

19. **flava**: 1. 5. 4; 2. 4. 14. — **excutitur** faintly suggests *excutere collo iugum;* 'Admit I Chloe put away | And love again love-cast-off Lydia' (Herrick).

20. **ianua**: metaphorical if Lydiae is dative, literal if genitive. To cite 3. 15. 9 is to insult Lydia. But cf. Anth. Pal. 5. 164. For metaphor, cf. Much Ado, 4. 1, 'For thee I'll lock up all the gates of love.'

21. **sidere pulchrior**: cf. 3. 19. 26; Il. 6. 401; 'And like a star upon her bosom lay | His beautiful and shining golden head' (Hobbes); 'Fair as a star when only one | Is shining in the sky'

(Wordsworth); 'Whereon the lily maid of Astolat | Lay smiling like a star in blackest night' (Tenn. Lan. and Elaine).

22. **levior**: lighter, i.e. unstable, fickle. — **improbo**: 3. 24. 62. n.

23. **iracundior**: Horace says of himself, *irasci celerem, tamen ut placabilis essem.* — **Hadria**: 1. 33. 15.

24. **tecum**, etc.: Tibull. 1. 1. 59, *Te spectem, suprema mihi cum venerit hora, | Te teneam moriens deficiente manu;* 'Then finish, dear Chloe, this pastoral war; | And let us, like Horace and Lydia, agree: | For thou art a girl as much brighter than her, | As he was a poet sublimer than me' (Prior, A Better Answer).

ODE X.

An imitation of the παρακλαυσίθυρον, or lament of the excluded lover before the door of his mistress. Cf. 1. 25. 7; Anth. Pal. 5. 23; Propert. 1. 16; Ov. Am. 2. 19. 21; Burns, 'O Lassie, art thou sleeping yet?'

Rendered as Rondeau by Austin Dobson, 'Not Don's barbarian maids I trow | Would treat their luckless lovers so.'

A Lyce grown old is addressed in 4. 13.

1. **Tanain . . . biberes**: cf. on 2. 20. 20; 4. 15. 21.

2. **saevo**: a part of the supposition, for Scythians punished infidelity with death, 3. 24. 24. — **asperas**: cf. Epode 11. 21, *non amicos . . . postes.*

3. **porrectum**: *stretched out, prone;* Epode 10. 22. — **incolis**: *native there.* Cf. 1. 16. 6.

5. **nemus**: probably the trees of the inner court. Cf. Epp. 1. 10. 22, *nempe inter varias nutritur silva columnas.* This implies a large mansion.

6. **remugiat**: cf. 3. 29. 57; Epp. 2. 1. 202; Verg. Aen. 12. 722; Martial, 1. 49. 20.

7. **ventis**: abl. cause, or more prettily dat. with *remugiat.* — **ut**: so 1. 9. 1. The zeugma *audis . . . remugiat . . . glaciet* (hearing for seeing) is too common to need further illustration. Cf. on 1. 14. 3–6; Aeschyl. Prom. 22. — **glaciet nives**: the clear cold glasses with ice the fallen snow.

8. **Iuppiter** is in a sense the sky. Cf. on 1. 1. 25. — **numine** is the divinity and 'operation' of a god, Verg. Aen. 4. 269; *puro numine* combines as no English phrase can the ideas of cloudless sky and divine power. Cf., however, Tennyson's 'Once more the Heavenly Power makes all things new | And domes the red-ploughed hills | With loving blue'; *numine Iuppiter* recurs 4. 4. 74.

9. **superbiam**: cf. 3. 26. 12; Anth. Pal. 5. 280. 8; and the Hippolytus of Euripides, which turns wholly on Venus' displeasure at this kind of 'pride.'

10. **ne**, etc.: an overstrained virtue will break, and great will be the fall. 'Lest the wheel fly back with the rope' seems to be a Greek proverb (Lucian, Dial. Mer. 3; Aristid. Panath. 118, Jebb) taken from the sudden breaking or slipping of a windlass. — **retro**: with both *currente* and *eat*.

11. **Penelopen**: the type of wifely virtue. — **difficilem**: 3. 7. 32.

12. **Tyrrhenus**: individualizing, with a suggestion of Tuscan luxury. She is anything but an austere Scythian.

13. **quamvis**: in 3. 11. 18, with subj.

14. **tinctus viola pallor**: the lover is proverbially pale and wan; Sappho, fr. 2, χλωροτέρα ποίας; Shelley's 'Naiad like Lily of the Vale | Whom youth makes so fair and passion so pale'; Tibull. 1. 8. 52; Verg. Ecl. 2. 47, *pallentes violas* of the pale yellow violet λευκόιον.

15. **Pieria**: cf. *Thressa Chloe*, 3. 9. 9. — **saucius**: 1. 14. 5; sc. *volnere amoris*. Cf. Lucret. 1. 34; Verg. Aen. 4. 1. The lover urges the husband's infidelity as in a 'scrofulous French novel.'

16. **curvat**: *flectit;* the image is continued in *rigida*. — **supplicibus**: i.e. if human motives fail to move thee, spare thy suppli-cant as a goddess.

18. **Mauris**: cf. 1. 22. 2. For the snakes of the Libyan desert, cf. Lucan, 9. 700 sqq.; *pestiferos ardens facit Africa, ibid.* 729.

19–20. **aquae caelestis**: so Epp. 2. 1. 135, of rain.

20. **latus**: he is lying on the doorstep; Epode 2. 11. 22.

ODE XI.

Yield me a strain, O my lyre, to which obdurate Lyde, shy as any colt, may lend an ear. Thou canst charm tigers and Cerberus, keeper of the gate of hell; thou didst soothe the anguish of the damned and madest the daughters of Danaus forget to fill their leaky urns. Let my Lyde mark the tale of their crime and the late punishment that awaits girls who sin against love. They slew their husbands, — all save one who nobly false to her perjured sire said to her young lord: Arise and escape from my wicked sisters. Me my father may punish as he will; but thou depart — night and Venus be thy speed — and carve a plaint for me upon an empty tomb.

Lyde (the name, 2. 11. 22; 3. 28. 3) merely supplies a motive and setting for Horace's pretty treatment of the more pleasing side of the myth.

Danaus, descendant of Io the daughter of Inachus, returned with fifty daughters from Aegypt to his ancestral home, Argos. Constrained to marry his daughters to their cousins, who had pursued them from Aegypt, he bound the girls to assassinate their husbands on the bridal night. Hypermnestra alone spared her husband Lynceus, and became the ancestress of the line of Danae, Perseus, and Hercules.

Cf. Pind. Nem. 10. 6; Aesch. Prom. 853–869; Supplices *passim*, and the lost play the Danaids; Apollod. 2. 1. 5; Ovid, Heroides, 14, an Epistle from Hypermnestra to Lynceus, should be compared throughout. Also Chaucer, Legend of Good Women.

Horace's readers were familiar with the statues of the Danaids that stood in the intercolumniations of the temple and library of Palatine Apollo. Cf. on 1. 31. 1; Propert. 3. 29. 3, *Tota erat in speciem Poenis digesta columnis, | inter quas Danai femina turba senis;* Ov. Trist. 3. 1. 61, *signa peregrinis ubi sunt alterna columnis | Belides et stricto barbarus ense pater.*

1. **nam**: motivates invocation of Mercury, the author of the lyre (1. 10. 6). Cf. Epode 17. 45; Hom. Il. 24. 334; Od. 1. 337; Verg. Aen. 1. 65, *Aeole namque tibi;* 1. 731; Milton, P. L. 3, 'Uriel, for thou,' etc. — **docilis**: with *te magistro*, teachable and taught — an apt pupil.

2. **Amphion**: he reared 'the song-built towers and gates' (Tenn. Teires.) of Thebes. Cf. A. P. 394, *Dictus et Amphion Thebanae conditor arcis | saxa movere sono testudinis;* Tenn. Amphion. See on 1. 12. 12.

3. **testudo**: cf. on 1. 32. 14; 4. 3. 17, 'Upon an empty tortoise shell | He stretched some chords and drew | Music that made men's bosom swell | Fearless, or brimmed their eyes with dew,' Lowell, The Shepherd of King Admetus; Gray, 'enchanting shell'; Shelley, Trans. Hymn to Mercury, 5. 6. 7–9. — **septem**: Hymn Merc. 51; Pind. Pyth. 2. 70; Nem. 5. 24; Terpander, fr. 5, boasted that he first rejected the four-stringed lyre for that of seven strings; Ion, fr. 3, boasts a lyre of eleven strings.

4. **callida**: cf. on 1. 10. 7.

5. **loquax**: Sappho, fr. 45, Ἄγε (δὴ) χέλυ δῖά μοι | φωνάεσσα γένοιο; Shelley, *ubi supra*, 'I know you will sing sweetly when you're dead'; Odyss. 17. 270, ἠπύει. Note Latin poverty (3. 13. 15, *loquaces*). Cf. λάλος, λάλιος. — **nunc et**: cf. 4. 13. 6. Elsewhere Horace elides final *et*. Cf. 1. 7. 6; 1. 3. 19; 1. 9. 13; 1. 35. 11; 2. 6. 1, 2; 2. 13. 23; 2. 15. 5; 2. 16. 37; 3. 1. 39; 3. 3. 71; 3. 4. 59; 3. 6. 3; 3. 8. 27; 3. 26. 9; 3. 27. 29; 3. 27. 46; 3. 27. 22; 3. 29. 3; 3. 29. 7; 3. 29. 9; 3. 29. 49. He avoids it in the fourth book. Cf. on 4. 6. 11.

6. **mensis**: 1. 32. 13; Odyss. 17. 270; Shelley, *ut supra*, 'King of the dance, companion of the feast'; Ronsard, A Sa Lyre, 'Toy qui jadis des grands rois les viandes | Faisois trouver plus douces et friandes.' The nurse in Eurip. Medea, 201–203, censures the custom, but Il Trovatore still sweetens the viands at the 'Grand Hotel.' — **templis**: cf. on 1. 36. 1; 4. 1. 23; Dionys. Hal. 7. 32.

9, 10. Cf. Anacr. fr. 75; Theog. 257; Eurip. Hippol. 547; Aristoph. Lysistr. 1308; Lucil. 30, 61; Ronsard, Amours de Marie, 'Mais tout ainsi qu'un beau poulain farouche,' etc.; Tenn. Talking Oak, 'Then ran she gamesome as the colt,' etc. Cf. also on 1. 23. 1; 2. 5. 6; 3. 15. 12.

9. **trima**: colts were broken in fourth year (Verg. G. 3. 190).

10. **exsultim**: only here. Cf. *exultare* of horses, and Anacreon's σκιρτῶσα παίζεις. — **metuit . . . tangi**: cf. on 2. 2. 7; 4. 5. 20; Catull. 62. 45, *sic virgo, dum intacta manet.*

11. **protervo**; cf. on 2. 5. 15; 'And he may be *rude*, and yet I may forgive' (Lady Mary W. Montagu).

12. **cruda**: 2. 5. 10; 3. 6. 22, *matura.*

13, 14. Cf. on 1. 2 and 1. 12. 7 sqq. — **-que**: cf. on 1. 30. 6.

15–24. Cf. on 1. 24. 13; 2. 13. 33–40; Verg. G. 4. 510, *mulcentem tigres.*

15. **immanis**: 3. 4. 43; 4. 14. 15; preferably with *aulae, ianitor* being sufficiently characterized in next strophe. Cf. Sil. 2. 552, *insomnis lacrimosae ianitor aulae.* For *aulae*, cf. on 2. 18. 31. Verg. Aen. 6. 400 has *ingens ianitor;* 6. 417–418, *Cerberus . . . recubans immanis in antro.* — **blandienti**: 1. 12. 11; 1. 24. 13.

17–20. **Cerberus**, etc.: cf. on 2. 13. 34, *belua centiceps.*

17. **furiale**: fury-like. Cf. 2. 13. 36.

18. **angues**: F. Q. 1. 5. 34, 'Before the threshold dreadful Cerberus | His three deformèd heads did lay along, | Curlèd with thousand adders venomous'; Verg. Aen. 6. 419, *horrere videns iam colla colubris;* Callim. fr. 161, ἐχιδναῖον . . . δακετόν. — **eius**: may be made emphatically demonstrative by a comma after *caput.* Cf. 4. 8. 18. But Vergil avoids the word altogether, Ovid uses it about twice, and so some critics reject the strophe as unworthy of Horace.

20. **trilingui**: 2. 19. 31; Verg. Aen. 6. 417, *trifauci.*

21. **quin et**: 2. 13. 37. — **Ixion**: F. Q. 1. 5. 35, 'There was Ixion turnèd on a wheel, | For daring tempt the queen of heaven to sin'; Pind. Pyth. 2. 21; Soph. Philoct. 671; Sen. Herc. Fur. 752; Verg. G. 4. 484, *Atque Ixionii vento* (*cantu ?*) *rota constitit orbis;* Ov. Met. 10. 42, *stupuitque Ixionis orbis;* Tenn., 'And stay'd the rolling Ixionian wheel'; 'On stept the bard. Ixion's wheel stood still' (Landor, Orpheus and Eurydice); Browning, Ixion in Jocoseria. He is not found with Tantalus (2. 13. 37), Sisyphus (2. 14. 20), and Tityos (2. 14. 8; 3. 4. 77; 4. 6. 2), in Homer's Hades.

22. **risit**: cf. 1. 10. 12. — **urna**: Phaedr. App. 1. 5. 10, *Urnis scelestae Danaides portant aquas | Pertusa nec complere possunt dolia;* F. Q. 1. 5. 35, 'And fifty sisters water in leak vessels draw.' This form of punishment, alluded to by Plato (Gorg. 493 B) and Bion (Diog. Laert. 4. 7. 50), is first specifically appropriated to the

Danaids in Pseudo-Plat. Axiochus, 371 E. It appears on Italian vases of the 3d century B.C. Moralized, Lucret. 3. 1007–1010.

25. **notas**: the *scelus* also is *notum*, of course.

26. **lymphae**: with *inane*, gen. 'plenty and want.'

27. **dolium**: Horace puts the leak in the larger jar. Cf. *supra*, on *urna*, and the illustration in Harper's Class. Dict. s.v. — **fundo**: by (way of). — **pereuntis**: etymologically, *running out by*. Cf. on 4. 4. 65. But cf. Odyss. 11. 586 (in diff. connection), ὕδωρ ἀπωλέσκετο; Lucret. 1. 250, *pereunt imbres*.

28. **sera**: cf. on 3. 2. 32; Verg. Aen. 6. 569, *distulit in seram commissa piacula mortem*.

29. **sub Orco**: sc. *rege*, editors say, citing 3. 5. 9, 2. 18. 30, on the doubtful ground that Horace always personifies Orcus. Cf. 1. 28. 10; 2. 3. 24; 3. 4. 75; 3. 27. 50; 4. 2. 24; Epp. 2. 2. 178. But ὑπὸ χθονὸς, κατὰ γᾶς (Pind. O. 2. 65) is the meaning wanted. Cf. Aesch. Eum. 175, ὑπό τε γᾶν φυγὼν οὔ ποτ' ἐλευθεροῦται.

30, 31. **impiae**: cf. 3. 27. 49, 50. — **potuere**: in 30 of physical or logical, in 31 of moral, possibility — ἔτλησαν, 'had the heart to.' — **duro**: Homer's νηλέι χαλκῷ. Cf. *saevis*, l. 45.

33. **una**: *one only*. Cf. Aesch. Prom. 865, μίαν δὲ παίδων; Pind. Nem. 10. 6, μονόψαφον . . . ξίφος. — **face**: of Hymen. Cf. Milt. L'Allegro, 'There let Hymen oft appear | In saffron robe with taper clear.'

34. **periurum**: the betrothal involved a plighted faith.

35. **splendide mendax**: cf. Tac. Hist. 4. 50, *egregio mendacio*; Cic. pro Mil. 72, *mentiri gloriose*; Aesch. fr. 301, ἀπάτης δικαίας; Soph. Antig. 74; Eurip. Hel. 1633; Sen. Ep. 95. 30, *gloriosum scelus*; Tasso, Ger. Lib. 2. 22, *magnanima menzogna*; Ruskin, 'splendid avarice'; Tenn., 'Bright dishonour'; 'His honour rooted in dishonour stood,' etc. For oxymoron in Horace, cf. 1. 18. 16; 1. 33. 2; 1. 34. 2; 1. 22. 16; 1. 33. 14; 2. 12. 26; 3. 4. 5–6; 3. 20. 3; 3. 24. 59; 3. 5. 48; 3. 27. 28; 3. 3. 38; 3. 6. 44; 3. 8. 1; 3. 16. 28; 3. 25. 18; 3. 27. 25–26, etc. On the ethical question, cf. Jacobi, cited by Coleridge; the quaint 'Christian Horace,' published for young Catholics at Lyons, eliminates the dangerous suggestion, reading: *digna crudelis fera iussa patris | iure contempsit*.

37. **surge**: Ov. Her. 14. 73, *surge age, Belide, de tot modo fratribus unus: | nox tibi ni properas, ista perennis erit*.

38. **longus somnus**: cf. 1. 24. 5, *perpetuus sopor;* the passage is parodied by Ausonius (Ephemeris, 18–19). For poverty of vocab., note use of *longus*, 2. 14. 19; 4. 9. 27; 3. 3. 37; 2. 16. 30; 3. 27. 43; 3. 5. 53, etc. Or is it restraint?

39. **socerum**: *my father;* avoid *-in-law.*

40. **falle**: λάθε; 1. 10. 16; *postico falle clientem*, Epp. 1. 5. 31, *elude.* — **sorores**: may mean cousins. Here perhaps 'the sisters,' without distinction of *meum* and *tuum.*

41. **leaenae**: as in Il. 5. 161.

42. **singulos**: *suum quaeque maritum;* Aesch. Prom. 862, γυνὴ γὰρ ἄνδρ' ἕκαστον. — **lacerant**: the lions, blending image and thing compared as usual. For the details, cf. Ov. Her. 14. 35.

44. **tenebo** = *retinebo.*

45. In Ov. Her. 14. 3, she writes, *clausa domo teneor gravibusque coercita vinclis.* Cf. Pausan. 2. 19. 6, for her trial!

46. **clemens misero**: cf. on 1. 6. 9.

47. **me**: 'as for me, he may do his worst, I will not regret having spared thee'; Ov. Her. 14. 13–4, *non tamen ut dicant morientia 'paenitet' ora, | efficiet.* — **extremos**: 3. 10. 1; Epp. 1. 1. 45; Catull. 11. 2.

48. **classe**: νηυσὶν ἄγων, Il. 21. 41. — **releget**: suggesting the technical *relegatio, banishment.*

49. **pedes et aurae**: an all-including formula. Cf. Epode 16. 21. Those who choose may take it literally, — to the coast on foot and then back to Aegypt by sea.

50. **Venus**: who prompted her to spare him (Aesch. Prom. 865), and by whose intervention she was saved in Aeschylus' lost Danaids, fr. 43.

51. **nostri**: i.e. *mei, of me*, as 3. 27. 14; Tibull. 3. 5. 31; 3. 2. 25.

52. **querellam**: in Ov. Her. 14. 128, she composes it, *exul Hypermnestra, pretium pietatis iniquum, | quam mortem fratri* (cousin) *depulit, ipsa tulit.* In the age of Trajan, a Cook's tourist, who knew her Horace, scrawled on the Pyramid of Gizeh: *et nostri memorem luctus hanc sculpo querelam.*

Unlike Pindar, Horace closes with the myth, and Lyde is forgotten.

ODE XII.

Monologue of love-lorn Neobule (the name is from Archilochus), who cannot spin for thinking on the bright beauty of young Hebrus, horseman, athlete, hunter.

The pure Ionic meter, one of Horace's 'metrical experiments,' is identical with that of a line of Alcaeus preserved by Hephaestion: *ἔμε δείλαν ἔμε πασᾶν κακοτάτων πεδέχοισαν* (Fr. 59).

For the theme, cf. Sappho (Fr. 90) *γλύκεια μᾶτερ οὔτοι δύναμαι κρέκην τὸν ἴστον πόθῳ δάμεισα παῖδος βραδίναν δι' Ἀφρόδιταν*; also Landor's pretty imitation, 'Mother, I cannot mind my wheel, | My fingers ache, my lips are dry.' Seneca, Hippol. 104.

1. **miserarum**: not that she herself desires the solace of the wine cup. She merely contrasts the narrow lot of woman with the distractions open to men. Cf. the soliloquy of a girl in Agathias, Anth. Pal. 5. 297. — **dare ludum**: faintly suggests *dare operam.* But *dare ludum* is used by Plautus in sense of *humor*, *give free play to*, Bacch. 1082. Cf. *ludere*, 3. 15. 12.

2. **lavere**: cf. on 2. 3. 18, and *eluere*, 4. 12. 20. — **aut**: *or else; on pain of.* Cf. 3. 24. 24. So ἤ, Plat. Theaetet. 205 A and often. — **exanimari**: 2. 17. 1. — **metuentes**: the shift from the gen. to the acc. with inf. is natural.

3. **patruae**: the proverbial cruel paternal uncle of the ancients. Cf. Sat. 2. 3. 88, *ne sis patruus mihi.* — **verbera**: cf. 3. 1. 29; 3. 27. 24. *Verba* and *verbera* were easily associated. Cf. Ter. Heaut. 2. 3. 115, *tibi erunt parata verba huic homini verbera.* But the metaphor is a commonplace. Cf. *verberari convicio.* Shaks. King John, 2. 2, 'He gives the bastinado with his tongue; | Our ears are cudgelled.' Tam. Shrew, 1. 2, 'And do you tell me of a woman's tongue, That gives not half so great a blow to the ear?'

4. **tibi**: she addresses herself, as often in monologue. Cf. Catull. 8. 1, and examples in Orelli. Some less aptly make the poet the speaker throughout. — **ales**: i.e. *alatus;* Love is so represented in the oldest works of art. Cf. 'The first born love out of his cradle leapt | And clove dun chaos with his wings of gold' (Shelley, Witch of Atlas, 32, after Aristoph. Birds, 697).

5. **Operosae Minervae**: Athena ἐργάνη. 'But farther: Athena

presides over industry as well as battle; typically over women's industry, that brings comfort with pleasantness.' Ruskin, Queen of the Air. Cf. Moore, 'Thus, girls, would you keep quiet hearts, | Your snowy fingers must be nimble: | The safest shield against the darts | Of Cupid is Minerva's thimble.'

6. **Liparaei**: the specific local epithet merely individualizes. Cf. on 1. 27. 10. Lipara was a small volcanic island off the north coast of Sicily. Cf. Arnold, 'To Aetna's Liparaean sister fires.' There is a possible suggestion of λιπαρός, sleek, shining. — **nitor Hebri**: with *puer* the subject of *aufert*. Love, the lover, and the lover's bright beauty are 'all one reckoning.' — **nitor**: 1. 19. 5; Anth. Pal. 16. 77, μαρμαρυγήν. — **Hebrus** is a river in Thrace.

7. **simul** (*ac*) . . . **lavit**: closely with *nitor* rather than with *eques*, which is better taken in opposition with *nitor Hebri* = *Hebrus*. — **unctos**: cf. 1. 8. 8. Sat. 2. 1. 7, *ter uncti* | *transnanto Tiberim somno quibus est opus alto*. Cf. the στήθεα στίλβοντα which took the maiden's eyes in Theoc. 2. 79; note *lāvit*. — **Tiberinis**: Roman details with Greek names, as often.

8. **eques**: cf. on 3. 7. 25. — **Bellerophontē**: from n. *Bellerophontes*. Cf. 3. 7. 15.

9. **segni pede**: i.e. because of sloth of foot. Cf. *nulla . . . fuga segnis equorum;* Verg. Aen. 10. 592. Some equivalent of *segni* is implied with *pugno*.

10–11. **catus**: 1. 10. 3. — **idem**: 2. 10. 22; 2. 19. 27. — **per apertum**: *across the open*. — **agitato . . . grege**: with *fugientes*. — **celer**: with inf. 1. 15. 18.

11–12. **arto . . . fruticeto**: *deep covert*. Homer's ἐν λόχμῃ πυκινῇ. Odyss. 19. 439.

12. **excipere**: sc. *venabulo*, or absolutely of lying in wait to take something. Cf. Epp. 1. 1. 79; Verg. Ecl. 3. 18.

ODE XIII.

A mediæval document mentions a *fons Bandusinus* near Horace's birthplace, Venusia, and tradition or Horace himself may have transferred the name to the *fons rivo dare nomen idoneus* (Epp. 1. 16. 12; cf. Sat. 2. 6. 2) on his Sabine estate.

There is an interesting description of the locality, together with an account of the theories of antiquarians, in Ancient Classics for English Readers, 'Horace.' Cf. Epode 1. 31, 32. n.

The occasion of the poem may have been the festival of the Fontanalia, October 13, when, according to Varro, L. L. 6. 22, *et in fontes coronas iaciunt et puteos coronant.* Cf. Ruskin, Aratra. Pentel. 88, for this feeling of the ancients; also 1. 1. 22. It has been a general favorite. Cf. Sellar, p. 187. Cf. Dobson's version as a Rondeau; Ronsard, A la Fontaine Bellerie; Warton in Johnson's Poets, 18. 99; *ibid.* 167; Beattie, *ibid.* 18. 559; Wordsworth, River Duddon, 1, 'Not envying Latian shades — if yet they throw | A grateful coolness round that crystal spring, | Blandusia, prattling as when long ago | The Sabine Bard was moved her praise to sing.'

1. **Bandusiae**: possibly a corruption of Πανδοσία. Nymph and fount blend as in Pindar. — **vitro**: cf. on 1. 18. 16; 4. 2. 3. Ov. Met. 13. 791 has *splendidior vitro* of Galatea. Cf. Verg. Aen. 7. 759. Lucret. 4. 211 has *splendor aquai.*

2. The wine was poured into the fountain with the flowers. Cf. Varro, *supra.* — **non sine**: 1. 23. 3.

4. **cui frons**: 'A qui l'une et l'autre corne | Sortent du front nouvelet' (Ronsard). For the description of the victim, cf. 3. 22. 7; 4. 2. 55.

5. **destinat**: marks him for, presages.

6, 7. **frustra**: cf. 3. 7. 21; the *nequicquam* of ruthless destiny in Lucretius and Vergil. — **gelidos** and **rubro**: suggest as 'complementary colors' *calido* and *limpidos.* Cf. 2. 3. 9.

6. **inficiet**: cf. 3. 6. 34. For the practice, cf. Il. 23. 148, ἐς πηγάς; Ov. Fast. 3. 300; Martial, 6. 47, where a *porca* is offered.

8. **lascivi**: 3. 15. 12.

9–12. Cf. Wordsworth, Near the spring of the Hermitage, 'Parching Summer hath no warrant | To consume this crystal well'; Proctor, Inscript. for a Fount., 'Whosoe'er shall wander near | When the Syrian heat is worst, | Let him hither come nor fear | Lest he may not slake his thirst'; Ronsard, 'Ton ombre est espaisse et drue | Aux pasteurs venans des parcs, | Aux bœufs las de la charrue, | Et au bestial espars'; cf. Anth. Pal. 16. 228.

9. **hora**: *season* (Epp. 1. 16. 16); A. P. 302, *sub verni temporis*

horam. — **Caniculae**: cf. on 1. 17. 17; 3. 29. 18; 'L'ardeur de la canicule | Ton verd rivage ne brule' (Ronsard).

10. **frigus**: i.e. cool shade. Cf. 3. 29. 21; Verg. Ecl. 1. 52, *hic, inter flumina nota | et fontis sacros, frigus captabis opacum.*

11, 12. **fessis . . . vago**: cf. Ronsard, *supra.*

13. **nobilium**: one 'of those we read about.' 'Such,' says Nauck naively, 'were Arethusa, Castalia, Dirce, Hippocrene, and is now near Schulpforte die Klopstocksquelle.'

14. **me**: *et me fecere poetam | Pierides* is Horace's feeling. — **impositam**: 4. 14. 12. For the picture, cf. on 3. 25. 10.

15. **unde**: cf. Il. 2. 307, ὅθεν, etc. — **loquaces**: Anth. Pal. 16. 13. 3, καχλάζουσιν . . . νάμασι. Cf. Leigh Hunt, Rimini, 'There gushed a rill | Whose low sweet talking seemed as if it said | Something eternal to that happy shade'; Words., 'Or when the prattle of Blandusia's spring | Haunted his ear, he only listening'; Ronsard, 'L'eau de ta source jazarde | Qui trepillante se suit.' The 'prattle' is perhaps suggested by the repeated *l*'s. Contrast *taciturnus amnis* (1. 31. 8).

16. **desiliunt**: cf. Epode 16. 48.

ODE XIV.

The conquering hero returns. Go forth to greet him, Livia, Octavia, and ye mothers and brides of our young soldiers. I too will celebrate the glad day, fearing nought while Caesar rules the world. Go, page. Fetch chaplets and old wine and bid Neaera join me. If the surly porter will not admit you — give it up. Yet I had not been so patient in my hot youth when Plancus was consul.

In honor of the return of Augustus, B.C. 24, from an absence of three years in the West, where he had been engaged in subduing the Cantabrians and settling the affairs of the Provinces. For some months before his return he had been ill at Tarraco, and much anxiety had been felt at Rome (Dio, 53. 25). He declined a formal triumph (Justin. 2. 53). For the theme, cf. 4. 2 and 4. 5.

1. **Herculis**: cf. 3. 3. 9. n. For the comparison with Augustus, cf. 3. 3. 9; 4. 5. 36; Verg. Aen. 6. 802. Hercules too had returned victor from Spain. — **plebs**: the people generally; not in its special political sense.

2. **morte venalem**: cf. *emit morte immortalitatem*, Quintil. 9. 3. 71; Aesch. in Ctes. 160; Isoc. 6. 109; Verg. Aen. 5. 230; 9. 206; Pind. Pyth. 6. 39; 'He came and bought with price of purest breath | A grave among the eternal' (Shelley, Adonais, 7); Hen. VI., 2. 3. 1, 'Or sell my title for a glorious grave.' — **venalem**: 2. 16. 7.

3–4. **Hispana . . . ora**: the west coast of Spain. Cf. 3. 8. 21.

5. **unico**: cf. 1. 26. 5; 2. 18. 14. It suggests *unice amare*, etc. He is her all in all. Others take it *peerless*, comparing Catull. 29. 11, *unice imperator*. — **mulier**: the empress Livia. See Merivale, 3. 218; 4. 124.

6. **operata**: the present and past force of this part. need hardly be distinguished. She has been and is engaged in the religious offices of the day. Cf. Lex. s.v. Some read *divis* for *sacris*.

7. **soror**: Octavia. — **et decorae**: cf. 1. 10. 3; 2. 16. 6.

8. **supplice vitta**: there was probably a *supplicatio* in place of the declined triumph. This special *vitta* may have been something more elaborate than that ordinarily worn by free-born women.

9–12. The stanza seems to be either carelessly composed or corrupt. If *virginum* and *puellae* both refer to the wives of the young soldiers, as by linguistic usage they may (cf. 3. 22. 2; 2. 8. 23), the emphatic repetition and antithesis with *matres* are awkward. Moreover, *pueri et puellae* is the standing phrase for unwedded youth. Bentley reads *non virum expertae*, which gives three classes: the matrons, the young soldiers and their wives, and the boys and girls.

10. **sospitum**: 1. 36. 4. It is felt with *virginum* also.

11–12. **male ominatis**: to cure the hiatus *nominatis* a supposed equivalent of δυσωνύμοις is read in some Mss. Bentley conjectured *inominatis* (Epode 16. 38), *male* being intensive (1. 9. 24). — **parcite**: cf. Ep. 17. 6. The meaning is *favete linguis* (3. 1. 2).

13 sqq. The poet shares the public rejoicing. Cf. 1. 37; 4. 2. 45; Epode 9. 1. — **vere**: with *festus*, which is taken predicatively. Cf. 3. 8. 9. — **atras**: 3. 1. 40; 4. 11. 35.

14. **tumultum**: cf. on 4. 4. 47.

15. **metuam**: with inf. 2. 2. 7; 4. 5. 20. — **tenente**: 3. 17. 8. For the thought, cf. 4. 15. 17, and Nux Elegeia, 143, *sed neque tolluntur nec dum regit omnia Caesar, | incolumis tanto praeside raptor erit.*

17 sqq. Cf. the sudden orders for the carouse in 2. 3. 13; 2. 11. 17; 3. 19. 9. — **puer**: cf. 1. 19. 14.

18. **cadum**: 3. 29. 2; 4. 11. 2. — **Marsi**: the Marsic or Social War, B.C. 90–89. Spartacus and his gladiators (Epode 16. 5) plundered Italy in 73–71. Cf. Juv. 5. 31, *calcatamque tenet bellis socialibus uvam* (*dives*). Sir Thomas Browne, Urne Burial, 'The draughts of consulary date were but crude unto these'; Tenn. 'Whether the vintage, yet unkept, | Had relish fiery-new, | Or, elbow-deep in sawdust, slept, | As old as Waterloo.' Cf. also Martial, 3. 62. 2; 7. 79. 1.

19. **si quā**: *if haply*. Cf. Verg. Aen. 1. 18, *si qua fata sinunt*.

21. **dic . . . properet**: cf. Epp. 1. 7. 60, *dic | ad coenam veniat*. — **argutae**: λιγεῖα, 4. 6. 25. n. — **Neaerae**: borrowed perhaps from Parthenius. Cf. Gildersleeve, A. J. P. 18. 1, p. 122. Cf. Milton, Lycidas, 'Or with the tangles of Neaera's hair.' For the *motif*, cf. 2. 11. 21.

22. **murreum**: as fragrant as myrrh, rather than *chestnut*. Cf. Lex.

25. **lenit**: cf. Epp. 2. 2. 211, *lenior et melior fis accedente senecta?* The line was quoted by Fox on a famous occasion. — **albescens**: Horace was forty-one, but prematurely gray, *praecanus;* Epp. 1. 20. 24. Cf. Anth. Pal. 11. 25, ἡ συνετὴ κροτάφων ἅπτεται ἡμετέρων.

26. **protervae**: 2. 5. 15.

27. **non ego**: 2. 7. 26; 2. 17. 9; 2. 20. 5. — **ferrem**: for tense, cf. on 1. 2. 22; Ennius, Medea, *nam numquam era errans mea domo ecferret pedem*.

28. L. Munatius Plancus was consul in B.C. 42, the year of the campaign of Philippi. The fever in Horace's blood has cooled with that in the body politic.

ODE XV.

The unpleasant theme of 1. 25; 4. 13; Epode 8: *Turpe senilis* (still more *anilis*) *amor*.

2. **nequitiae**: technical. Cf. 3. 4. 78; Propert. 1. 6. 26. — **fige modum**: the forcible word *fige* suits the impatience of *tandem*. Cf. 1. 16. 2; 1. 24. 1.

3. **famosis**: in bad sense. Cf. Epp. 2. 3. 469, where it is neutral or ironical. — **laboribus**: love is 'sweating labor' for her as it was for Cleopatra, Anth. and Cle. 1. 3.

4. **maturo**: her death would not be *immatura.*

5. **inter**: cf. 3. 3. 37; 3. 27. 51. — **ludere**: 4. 13. 4. So παίζειν.

6. **nebulam**: 'Nor fling thy hideous shadow o'er | Their pure and starry graces' (Martin).

7. **non si**: cf. 4. 9. 5; 2. 10. 17. — **Pholoen**: 2. 5. 17; 1. 33. 7. — **satis**: 1. 13. 13. She may more fitly sport, hers is the *lasciva decentius aetas;* Epp. 2. 2. 216.

8. **filia**: i.e. Pholoe.

9. **expugnat**: in the revel or comus, reversing the relation of 3. 26. 7. To prove it possible editors quote Sen. Praef. Nat. Quaest. 4. 6. They might as well quote Congreve, Double-Dealer, 1. 1.

10. **pulso**: cf. on 2. 4. 10. — **Thyias**: cf. on 2. 19. 9; Hom. Hym. Cer. 387. — **tympano**: 1. 18. 14.

12. **lascivae**: cf. 3. 13. 8, and Epp. 2. 2. 216, cited on line 7. — **similem**: so 1. 23. 1.

13–14. Spinning is the fit occupation of the old woman. Cf. Tibull. 1. 6. 77. The wool of Luceria in Apulia was celebrated (*nobilis*). Cf. Plin. N. H. 8. 190.

15. **flos rosae**: cf. 3. 29. 3; 4. 10. 4. — **purpureus**: cf. on 4. 1. 10.

16. **poti**: pass. with *cadi;* 4. 13. 5, active. — **vetulam**: with *te.* Cf. 4. 13. 25. Note the effectiveness of reserving it to the end. — **faece tenus**: ἀπὸ τρυγὸς, ἐς τρύγα, *cum faece*, 1. 35. 27.

ODE XVI.

The myth of Danae as a symbol of the power of gold and a preface to moralizing on the superior happiness of contented competency. Cf. 2. 2; 2. 16; 3. 1.

Acrisius, king of Argos, fearing the fulfillment of an oracle that his grandson should slay him, shut up his daughter Danae from all suitors. But Jupiter found access to her in a shower of gold, and she became the mother of Perseus.

Cf. Il. 14. 319 (where there is no brazen tower); Apollod. 2. 4;

Pausan. 2. 23. 7; Simon. fr. 37 (the exquisite lament of Danae); Pind. Pyth. 12. 16; Is. 6. (7) 5; Jebb on Soph. Antig. 945; The fragments of Naevius' Danae; Ter. Eun. 585–590; Spenser, F. Q. 3. 11. 31; Herrick, 284, 15; 298, etc.; John Fletcher, 'Danae in a brazen tower | Where no love was loved a shower'; Prior, An English Padlock, 'Miss Danae when fair and young | (As Horace has divinely sung) | Could not be kept from Jove's embrace | By doors of steel and walls of brass.'

Cf. also Correggio's Danae, and Tennyson's beautiful line, 'Now lies the earth all Danae to the stars.' The conceits of Cowley's quaint and subtle paraphrase of this ode are interesting (Essays, Of Avarice).

Horace's cynical interpretation of the myth seems to have been a commonplace. Cf. Anth. Pal. 5. 31. 6; 5. 33; 5. 217; Ovid, Amores, 3. 8. 33; Petronius, Le Maire Poetae Minores, 2. 120; Pind. fr. 269.

1. **inclusam**: *when Danae was shut.* — **turris aenea**: for *aenea*, cf. on 3. 3. 65. But the prehistoric (Mycenaean) bronze-plated walls may be meant. Cf. Soph. Antig. 946, ἐν χαλκοδέτοις αὐλαῖς; Ov. Am. 2. 19. 27, *si numquam Danaen habuisset aenea turris;* Herrick, 298, 'Rosamund was in a bower | Kept as Danae in a tower'; *id.* 284, 'It be with Rock, or Walles of Brass | Ye *Towre* her up, as Danae was.'

2. **robustae**: of oak. Cf. 1. 3. 9; 2. 13. 19 (?).

3. **tristes**: *surly*, *grim.* Cf. Propert. 2. 6. 39; Ov. A. A. 3. 601, *tristis custodia servi.* — **excubiae**: 4. 13. 8; Verg. Aen. 9. 159. — **munierant**: cf. on 2. 17. 28, they had and would still have *si non.*

4. **adulteris**: 1. 33. 9. n.

5. **si non**: 3. 24. 34.

6. **pavidum**: he feared the oracle, like Pelias in Pind. Pyth. 4. 97.

7–8. **risissent**: 'But Venus laughed to see and hear him sleep!' (Cowley). — **fore enim**, etc.: their thought in indirect disc. Cf. Verg. Aen. 1. 444; F. Q. 3. 11. 31, 'Vain was the watch, and bootless all the ward, | Whenas the god to golden hue himself transfar'd.' The unpicturesque *pretium*, perhaps the best word his vocabulary supplied (cf. 3. 19. 5; 3. 24. 24; 4. 8. 12), serves Horace to intro-

duce the rationalization of the myth. Cf. Ov. Am. 3. 8. 33; Marlowe, Ed. 2. 3. 3, 'like the guard | That suffered Jove to pass in showers of gold | To Danae.' — **deo**: probably dative.

9. **aurum**, etc.: that 'every door is barred with gold and opens but to golden keys' has always been a commonplace. Cf. Pind. fr. 222; Shaks., 'saint-seducing gold'; Menander's, *χρυσὸς δ' ἀνοίγει πάντα καὶ ᾅδου πύλας.* — **satellites**: cf. 2. 18. 34.

10. **amat**: *gaudet* and *solet.* Cf. 2. 3. 10. n. — **perrumpere**: cf. on 1. 3. 36. — **saxa**: walls of stone?

11–12. **ictu**: cf. on 1. 8. 9. — **auguris Argivi**: Amphiarāus, whose wife Eriphȳle was bribed by Polynīces with the necklace of Harmonia to constrain her husband to join the expedition of the Seven against Thebes, in which he met a foreseen death. Their son, Alcmaeon, slew Eriphȳle to avenge his father, and was haunted by the furies of his mother, like Orestes. The 'house' was thus like that of Pelops (1. 6. 8), a theme of tragedy. Cf. Ody. 11. 326–327; Plato, Rep. 590 A; Apollod. 3. 6; Ov. Met. 9. 406; Stat. Theb. 2. 267; Arnold, Frag. of an Antigone, 'nor . . . his beloved *Argive seer* would Zeus *retain* | From his appointed end'; Frazer, Pausanias, III. 608, 5. 30.

13. **demersa**: possibly a hint of Amphiaraus' end, swallowed up by the earth (Pind. O. 6. 16). — **exitio**: 1. 16. 17. — **diffidit**: with bribes, as with the *cleaving* ax or thunder-bolt. — **urbium**: as Potidaea, Olynthus, Amphipolis.

14. **vir Macedo**: Milton's 'Macedonian Philip'; Demosthenes' *Μακεδὼν ἀνήρ* (Phil. 1. 10). For his briberies, cf. Plut. Aem. Paul. 12; Juv. 12. 47, *callidus emptor Olynthi;* his saying that any fortress could be taken that could be reached by an ass laden with gold, Cic. ad Att. 1. 16. The oracle of Delphi bade him 'fight with silver spears.' — **subruit**: *undermined.*

14, 15. **aemulos . . . reges**: his rivals for the throne of Macedon (Diodor. 16. 3), and others.

15. **munera**: Ov. A. A. 3. 653, *munera, crede mihi, capiunt hominesque deosque.* Hence Spenser, F. Q. 5. 2. 9, quaintly personifies *munera* (as if fem. sing.) as daughter of Pollente, 'Her name is Munera, agreeing with her deeds.' Note resumption of *aurum* (l. 10) by *lucrum, munera,* and *pecuniam.*

15, 16. **navium . . . duces**: possibly an allusion to Menodorus or Menas, the faithless admiral of Sextus Pompey. Cf. Dio, 48. 45; Suet. Oct. 74; Epode 4; Shaks. Ant. and Cle. 2. 7. With the whole, cf. Andrew Lang's Ballade of Worldly Wealth, 'Money taketh town and wall | Fort and ramp without a blow.'

17. **crescentem**, etc.: but for all its power, the sage will desire it in moderation. Cf. 2. 2; 2. 16. 9–12; 2. 18. 12; 3. 1. 47; 3. 24. 1–5; 3. 29. 56–60.

18. **maiorum**: neuter. — **fames**: cf. Epp. 1. 18. 23; Vergil's *auri sacra fames* (Aen. 3. 57); Odes 2. 2. 13; 3. 24. 63; Juv. 14. 139, *crescit amor nummi quantum ipsa pecunia crevit;* Theoc. 16. 64. — **perhorrui**: ἀπέρριγα. So Emerson often states his counsels of perfection in the first person indic.

19. **conspicuum**: proleptic. — **tollere verticem**: 1. 18. 15.

20. **Maecenas**: an example of sage restraint. Cf. on 1. 1. 1, 1. 20. 5, and Propert. 4. 8. 2.

21–22. **plura**: in worldly goods. — **plura**: in real goods.

23. **castra**, etc.: the image of the two camps may have been suggested by Crantor's famous comparison of wealth and virtue. Cowley ingeniously expands, 'From towns and courts, camps of the rich and great, | The vast Xerxean army, I retreat, | And to the small Laconic forces fly | Which hold the straits of poverty.' — **nudus**: i.e. unincumbered by the impedimenta of riches. Cf. the philosopher's boast, *omnia mea mecum porto;* Job 1. 21, 'Naked came I out of my mother's womb, and *naked* shall I return thither.'

25. **contemptae**: despised by the millionnaire. Cf. Cic. Paradox, 6. 47, *meam pecuniam contemnis*, etc. — **splendidior**: in the eyes of the sage who uses words rightly (2. 2. 19).

26. **arāt**: i.e. the produce of the plow. For quantity, cf. 1. 3. 36. n. — **impiger**: cf. Epode 2. 42. For fertility of Apulia see Strabo, 6. 284. But any other name would serve.

27. **occultare**: i.e. *condere*, 1. 1. 9. — **meis**: so *proprio*, 1. 1. 9. Cf. *mea* in the periphrasis for riches, Epode 1. 26. — **dicerer**: wealth so great as to be a theme of rumor.

28. **inter opes inops**: oxymoron arising from the contrast of the popular and the philosophic point of view. Cf. Epp. 2. 18. 98, *semper inops . . . cupido;* 1. 2. 56, *semper avarus eget;* Claud. in

Ruf. 1. 200, *semper inops quicumque cupit;* Herrick, 106, 'Those who have the itch | Of craving more are never rich.'

29. **rivus**, etc.: see the descriptions of his own farm, Epp. 1. 16. 12; 1. 18. 104; 1. 14. 1; and Odes, 1. 22. 9.

30. **fides**: cf. 3. 1. 30. n.; Lucan, 1. 647.

31, 32. *Is a truer happiness than the glittering lot of the lord of fertile Africa, though he knows it not;* lit., escapes him (his notice) (being) happier in lot, in imitation of the Greek λανθάνει ὀλβιώτερον ὄν. The want of ὄν makes the Latin awkward. The great proconsul of Africa may be meant. Cf. *sors Asiae*, the proconsulship of Asia (Tac. Ann. 3. 58). But *fertilis* and the context make 'lord of great African estates' more probable. Cf. Sat. 2. 3. 87; Odes, 2. 2. 10–12; Anth. Pal. 5. 31. 6.

33–36. Cf. 1. 31. 5. n.; 2. 16. 33 sqq. n.

33. **Calabrae . . . apes**: 2. 6. 14; 4. 2. 27(?).

34. **Laestrygonia**: Formian. Cf. on 3. 17 and 1. 20. 11.

35. **languescit**: mellows (3. 21. 8, *languidiora vina*). — **pinguia**: the Greek could say δασύμαλλοι. — **Gallicis**: Cisalpine Gaul, renowned for fine white wool (Pliny, N. H. 8. 190).

37. **importuna**: (4. 13. 9) *the pinch of poverty*, distressful poverty. Cf. Epp. 2. 2. 199, *immunda pauperies*. Not the δειλὴ or οὐλομένη πενίη of Theogn. 351, Hes. Theog. 593. Poverty in itself Horace commends (1. 12. 43; 3. 2. 1; 3. 29. 56).

38. Cf. 2. 18. 12; Epode 1. 31.

39. **contracto**, etc.: cf. 2. 2. 9; Plato, Laws, 736 E; Lucret. 5. 1118; Cowley, 'The most gentlemanly manner of obliging him, which is not to add anything to his estate, but to take something from his desires' (after Epicurus); Sen. Epist. 21. 7; Min. Felix, 36. 5, *omnia si non concupiscimus possidemus.*

40. **vectigalia**: Sat. 2. 2. 100, *ego vectigalia magna divitiasque habeo;* Cic. Paradox. 6. 49, *quam magnum vectīgal sit parsimonia.* Cf. Hamlet's use of 'revenues.' — **porrigam**: Sen. Epist. 89. 20, *quousque arationes vestras porrigetis.*

41. **quam si**: 2. 2. 10. — **Mygdoniis**: Phrygian, 2. 12. 22. — **Alyattei**: Bentley's reading of the hopelessly confused Mss. Horace's readers would think of Croesus, recalling Herod. 1. 6: 'Croesus was a Lydian and son of Alyattes.' Cf. *Croesi regia Sardes* (Epp. 1. 11. 2). The longer sonorous name helps the

meter. Cf. on 1. 17. 22–23. Bacchyl. 5. 40, Ἀλυά[τ]τα δόμοι. For form of gen., cf. 1. 6. 7.

42. **campis**: preferably dat. — **continuem**: Livy, 34. 4 has *ingens cupido agros continuandi;* Isaiah 5. 8, 'Woe unto them that join house to house, that lay field to field.'

43. **bene est**: almost colloquial. Cf. Epist. 1. 1. 89; Catull. 14. 10; 38. 1, *male est;* Cowley, 'Thrice happy he | To whom the wise indulgency of Heaven, | With sparing hand but just enough has given.'

44. **quod satis est**: 3. 1. 25.

ODE XVII.

To L. Aelius Lamia, the friend of 1. 26, and probably the consul of A.D. 2. Under the empire the Lamiae became types of ancient nobility. Cf. Juv. Sat. 4. 154; 6. 385. Lamia apparently is at his seaside villa. Horace playfully traces his friend's pedigree back to Homer's cannibal king Lamos, and bids him, since a storm is brewing, get in his firewood and prepare to 'loaf and invite his soul.'

2. **quando** motivates *ducis*. Since all the Lamiae are descended from Lamos, you too must derive your lineage from the founder of Formiae (which Cicero, ad Att. 2. 13, identifies with Homer's Laestrygonia; Odyss. 10. 82); the parenthesis ends with *tyrannus*, l. 9. — **hinc**: cf. *unde* (1. 12. 17); *hinc* (Verg. Aen. 1. 21).

4–5. **fastos**: cf. on 4. 14. 4. Here (family) *records*. They do not appear in the consular *fasti* till A.D. 2. — **auctore**: cf. 1. 2. 36. n.

7. **innantem**: the quiet Liris (1. 31. 7) near its mouth overflows in marshes at Minturnae, where the Italian nymph Marica (sometimes identified with Circe) was worshiped.

9. **late tyrannus**: εὐρυκρείων. Cf. Verg. Aen. 1. 21, *late regem;* Epp. 1. 11. 26; Pliny, Epp. 3. 5, *latissime victor*.

10. **inutili**: cf. on 3. 24. 48. Here proverbially *worthless*. Cf. *vilior alga* (Sat. 2. 5. 8; Verg. Ecl. 7. 42).

12. **aquae . . . augur**: ὑετόμαντις. Cf. 3. 27. 10; Lucret. 5. 1086 = Verg. G. 1. 388. — **sternit**: *bestrew*. Cf. 4. 14. 32.

13. **annosa**: cf. 4. 13. 25; Hes. fr. 183; Arat. Phaen. 1022; Lucret. 5. 1084. Tennyson's 'many-wintered crow'; Bryant's 'century-living crow.'

14. **genium**: the ghost, spiritual double, inner animistic self, birth-spirit, or guardian angel of anything. Under the influence of the Platonic doctrine of the Daimon or Guardian Angel and higher self, this conception of the popular Roman religion was deeply moralized in later literature and poetry. Cf. Plato, Tim. 90 A; Rep. 619 E; Boissier, Religion Romaine, Vol. II., p. 145; Schmidt, Ethik der Griechen, 1. 153; Hor. Epp. 1. 7. 94; 2. 2. 187; 2. 1. 144; 2. 3. 210; Petron. 62; Ter. Phorm. 44; Pers. Sat. 2. 3; F. Q. 2. 12. 47–48; Shaks. Jul. Caes. 2. 1, 'The genius and the mortal instruments'; Ant. and Cleop. 2. 3, with Macbeth, 3. 1; Matthew Arnold, Palladium, Scholar-Gipsy, 'To the just-pausing genius we remit | Our well-worn life, and are — what we have been'; Mrs. Browning, Son. fr. Port. 42, 'my ministering life-angel.' Phrases like indulge, care for, propitiate your genius, etc., were used colloquially like our 'be good to yourself,' 'invite your soul,' etc.

15. **bimestri**: see Lex.; *bimenstri* is perhaps better.

16. **operum solutis**: cf. on 2. 9. 17; 3. 27. 69. For *solutus* with abl., cf. Sat. 1. 6. 129.

ODE XVIII.

To Faunus, guardian of the flocks. The Faunalia occurred on the 13th of February (Ov. Fast. 2. 193). Horace here seems to speak of a local festival in December. Cf. 1. 17. 1–8.

There is a charm in the Epicurean poet's kindly affectation of sympathy with the rustic faith of his neighbors. Cf. on 3. 23; also the beautiful lines of Lucret. 4. 580 sqq.; Probus ad Verg. G. 1. 10, *Rusticis persuasum est incolentibus eam partem Italiae quae suburbana est saepe eos* (sc. *Faunos*) *in agris conspici;* Herrick, Hesp. 106, 'While *Faunus* in the Vision comes to keep, | From rav'ning wolves the fleecie sheep'; Ronsard, Pour Hélène: 'Faunes, qui habitez ma terre paternelle, | Qui menez sur le Loir vos dances et vos tours, | Favorisez la plante et lui donnez secours, | Que l'esté ne la brusle et l'hyver ne la gelle.'

There is a translation by Warton, Johnson's Poets, 18. 99.

1. **amator** : by identification with the Greek Pan (1. 17. 2). Cf. Ov. Met. 1. 701 sqq. ; Shelley's Pan, 'Singing how down the vale of Maenalus I pursued a maiden'; Thomas Warton, Hecatompathia, 'If country Pan might follow nymphs in chase'; Browning, The Bishop orders his Tomb: 'Those Pans and nymphs ye wot of.' For 'Dan Faunus' as lover of the nymphs, cf. F. Q. 2. 2. 7.

3. Note chiastic order. — **lenis** : Pan's wrath was dreaded (Theoc. 1. 16).

4. **alumnis** : yeanlings, tender young. Cf. 3. 23. 7.

5. **si** : the purely formal condition in prayers. — **pleno** : *exacto* (3. 22. 6) ; *redeunte* (3. 8. 9). — **cadit** : as a victim, sc. *tibi*.

6. **Veneris sodali** : Pan is often associated with Aphrodite in Gk. art. But to separate *sodali* from *craterae* would be very harsh, and the bowl may be personified as Venus' mate on the principle *Sine Libero et Cerere friget Venus*. Cf. Aristoph. fr. 490, οἶνος Ἀφροδίτης γάλα.

7–8. **vetus** : possibly an old altar which Horace found on the estate. Note the asyndeton. — **multo . . . odore** : cf. 1. 30. 3, *multo ture*.

9–16. The suggested image of the festival develops into a description. Cf. the festival of Anna Perenna (Ov. Fast. 3. 523 sqq.).

10. **tibi** : emphatic ; *thy*.

12. **pagus** : Mandela, now Bandela. Cf. Ov. Fast. 1. 669, *pagus agat festum*.

13. **audaces** : Shelley's 'dreadless kid.' Faunus is conceived as *Lupercus = qui lupos arcet*.

14. **spargit** : the December 'fall of the leaf' (Epode 11. 5, *December . . . silvis honorem decutit*) is by a pretty personification taken as a φυλλοβολία, in honor of the god. Cf. Pind. Pyth. 9. 134, 'Many the leaves and wreaths they showered on him'; Verg. Ecl. 5. 50 ; Tenn. Princess, 'Shall strip a hundred hollows bare of spring | To rain an April of ovation round.'

15. **invisam** : because of the toil she exacts. — **pepulisse** : cf. 1. 4. 7 ; 1. 37. 2 ; and, for the tense, 1. 1. 4 ; 3. 4. 52. — **fossor** : *delver*, slave working in chains on great estates (Martial, 9. 22. 4). Here, generally, peasant.

16. Note the adaptation of sound to sense, and cf. the rustic jollity in Lucret. 5. 1401–2, *atque extra numerum procedere*

membra moventes | duriter et duro terram pede pellere matrem. — **ter**: cf. *tripudium.* Cf. 4. 1. 28; *seu cantare iuvat seu ter pede laeta ferire | gramina (carmina?) nullus obest* sings the shepherd in Calpurnius, Eclog. 4. 128.

ODE XIX.

'You prate of Inachus and ancient history,' Horace cries to a learned prosy friend, 'when the question is what brand of Chian shall we procure, and at whose house shall we dine together to-night.' Then, transferring himself in imagination to the carouse, he takes the chair as *arbiter bibendi*, gives out toasts, orders the mixing of the wine and water, and bids them wake the echoes till envious old January, ill-mated with beauteous May next door, hears their revelry.

Or we may conceive the whole scene, the inopportune antiquarian talk and the jovial interruption, to take place at the banquet.

If the Murena of l. 11 is the Murena of 2. 10, the date can hardly be later than his conspiracy against Augustus, B.C. 23 (Vell. 2. 91; Suet. Octav. 19. 66; Sen. de Clem. 9; Dio, 54. 3).

1. **distet**: chronologically. — **Inacho**: cf. on 2. 3. 21; F. Q. 2. 9. 56, 'The wars he well remembered of King Nine, | Of old Assaracus and Inachus divine.'

2. **Codrus**: semi-mythical last king of Athens. In war with Dorians he provoked his own death because of prophecy that the enemy would win if they spared the life of the Athenian king (Cic. Tusc. 1. 116). — **timidus**: so 4. 9. 52.

3. **narras**: colloquial, almost slangy, like French 'Qu'est-ce que tu chantes?' The lexicons do not bring this out. Cf. Sat. 1. 9. 52; 2. 7. 5; Martial, 3. 46. 7; 4. 61. 16; 3. 63. 13; 4. 37. 6; 8. 17. 3, etc.; Propert. 3. 7. 3; Petron. Sat. 44; Sen. de Morte Cl. 6; Persius, 1. 31, *quid dia poemata narrent*, where this force is necessary to the point. — **genus Aeaci**: Zeus, Aeacus, Peleus, Achilles, Neoptolemus, Telamon, Ajax, and Teucer.

4. **pugnata . . . bella**: cf. on 4. 9. 19; Epp. 1. 16. 25, *bella tibi terra pugnata marique.* — **sacro**: Ἴλιος ἱρή. For gender, see 1. 10. 14.

5–7. Apparently the feast is to be a συμβολή, where each con-

tributes his part and one lends his house and provides the hot water. A Chian cask = a cask of Chian. Cf. *Sabina diota*, 1. 9. 7. The Chian was prized. Cf. Epode 9. 34; Mrs. Browning, Wine of Cyprus, 7, 'Go! let others praise the Chian.'

6. **aquam temperet**: perhaps for the bath; perhaps, since it is cold, for the wine. Sat. 1. 4. 88, *qui praebet aquam* is the host.

7. **praebente domum**: in Sat. 2. 8. 36 he is playfully called *parochus*, the purveyor. — **quota**: sc. *hora*.

8. **Paelignis**: the Paeligni, high in the Apennines, were proverbially cold (Ov. Fast. 4. 81). — **taces**: what you speak-of you can be-silent-of. Cf. 4. 9. 31.

9. **da**: sc. *cyathos*, *vinum*. — **lunae**: gen. of toast. Cf. 3. 8. 13; Anth. Pal. 3. 136; 5. 110; 5. 137; Theoc. 14. 18. — **novae**: the month was originally lunar, and the Kalends would be conventionally the new moon. Cf. 3. 23. 2.

10. **noctis**: 3. 28. 16. — **mediae**: they won't go home till morning. — **auguris**: apparently Murena has recently been chosen into the college of augurs.

11, 12. The cups shall be mingled with 3 or 9 cyathi (of wine) at your choice. Fractions were reckoned in twelfths of the *as* or the *sextarius* by *unciae* and *cyathi* respectively. Anacreon drank 10 water to 5 wine (fr. 64). Cf. Athenae, 10. 426 sqq. Page takes 3 and 9 of the quantity — the number of ladles to a bumper.

12. **commodis**: cf. 4. 8. 1. Others render 'just,' or 'full.'

13. **impares**: they were nine.

14. **ternos ter**: $\frac{9}{12}$ wine, the stronger mixture. — **attonitus**: cf. Lex. s.v. B; οἴνῳ συγκεραυνωθεὶς φρένας (Archil. fr. 74).

15. **tres . . . supra**: probably above three (the weaker mixture), suited to him who sacrifices to the graces. It has been taken *the three beyond* (9); that would make it unmixed wine. Cf. Ov. Fast. 3. 813, *altera tresque super*.

16–17. **metuens**: with gen. (3. 24. 22). — **Gratia**, etc.: cf. on 1. 4. 6; 4. 7. 5. — **nudis**: until the third century B.C. art showed them clothed. Cf. Frazer on Pausan. 9. 35. 6.

18. **insanire iuvat**: cf. on 2. 7. 28. — **Berecyntiae**: cf. 1. 18. 13; 4. 1. 22; Epode 9. 5. 6. The *tibia* was orgiastic.

19. **cessant**: cf. on 1. 27. 13; 3. 27. 58. — **flamina**: **λωτοῦ πνεύματα** (Eurip. Phoen. 788).

20. **pendet**. harps and lyres conventionally hang when not in use (Odyss. 8. 671; Pind. O. 1. 17; Scott, Prelude, L. of L., 'Harp of the north! that mouldering long hast hung,' etc.). — **fistula**: 4. 1. 24; 1. 17. 10. *Tacita* with both nouns.

22. **sparge rosas**: cf. 1. 36. 15; Epp. 1. 5. 14, *potare et spargere flores;* Herrick's and Martial's 'Now raignes (*regnat*) the rose.' The hand that scattered winter roses would not be niggardly. Cf. Martial, 4. 29. 3; 6. 80; Lucian, Nigrin. 31; Pater, Marius, Chap. 12, *sub fin.*, 'And at no time had the winter roses from Carthage seemed more lustrously yellow and red.' — **audiat**, etc.: Propert. 4. 8. 9, *dulciaque ingratos adimant convivia somnos.* | *publica vicinae perstrepat aura viae.*

23–24. **Lycus . . . Lyco**: cf. on 1. 13. 1–2 for invidious repetition. There is a neighbor Λύκος in Theoc. 14. 24.

24. **non habilis**: not *tempestiva* (27).

25. **spissa**: no 'thin and icy crown.' — **nitidum**: cf. on 2. 12. 19, 'well-groomed.' But cf. Pind. Nem. 1. 68, φαιδίμαν . . . κόμαν. Tenn. El., 'Her *bright hair* blown about the serious face.'

26. **puro**: i.e. in a clear sky. Cf. 2. 5. 19; 3. 10. 8; 3. 29. 45. — **similem . . . vespero**: cf. on 3. 7. 1; 3. 9. 21. — **Telephe**: 1. 13. 1; 4. 11. 21.

27. **tempestiva**: cf. 1. 23. 12; 4. 1. 9, *supra, non habilis.* — **petit**: 1. 33. 13. — **Rhode**: 'whose name and fame are of roses' (Symonds).

28. **me**: Epode 14. 15. — **lentus**: 1. 13. 8; Tibull. 1. 4. 81, *lento me torquet amore.* — **Glycerae**: 1. 19. 5; 1. 30. 3; 1. 33. 2. — **torret**: 1. 33. 6; 4. 1. 12. It is a smoldering fire. Theoc. 3. 17, ὅς με κατασμύχων.

ODE XX.

Have a care, Pyrrhus. Thy furious rival will rush upon thee as the Homeric lioness robbed of her whelps charges the hunt. Meanwhile Nearchus, the object of your strife, stands unconcerned, the breeze fanning his perfumed locks, a Greek marble, fair as Nireus or Ganymede.

1. **non vides**: *you don't see? nonne vides* (1. 14. 3); *don't you see?* — **moveas**: κινεῖν, *disturb.*

2. **Gaetulae**: 1. 23. 10.

3. **post paullo**: so Epist. 1. 6. 43. The usual *paullo post* would be intolerably prosaic. — **inaudax**: apparently an Horatian coinage for ἄτολμος; with *raptor* it forms a slight oxymoron.

5–10. The imagery is Homeric. Cf. Il. 18. 318; *per obstantes catervas* recurs in a martial setting, 4. 9. 43; here the expression is a mock heroic equivalent of the θαλεροὶ αἰζηοί, the lusty warriors of the Homeric hunt.

6. **insignem**: he is easily known by his beauty. Cf. 1. 33. 5; Verg. Aen. 7. 762, *Virbius insignem quem mater Aricia misit.*

7. **grande certamen**: apposition with sentence. Cf. Verg. Aen. 6. 223, and Shaks. 'Hangs one that gathers samphire — dreadful trade.'

8. **illi**: so the Mss.; *maior* must then be rendered *rather.* Of course, strictly speaking, the prize falls to one or the other, and there is no greater or less portion. But provided the meaning be clear, poets are quite ready to sacrifice this kind of logic to the rhythm or the desired turn of phrase. Modern editors generally read *illa* and render *maior superior*, i.e. *victorious.*

10. **dentes acuit**: still Homeric. Cf. Il. 13. 474; 11. 416, of the boar.

11. **arbiter**: he is prize and judge in one. — **posuisse**: his foot is planted on it. — **nudo**: helps the picture. Cf. Tenn. Œnone, 'From the violets her light foot | Shone rosy white'; cf. 4. 1. 27.

12. **palmam**: of victory, 1. 1. 5.

13. **recreare**: 1. 22. 18.

14. **umerum**: cf. on 4. 10. 3.

15. **Nireus**: 'Nireus was the fairest man that to fair Ilion came' (Chapman), Il. 2. 672. — **aquosa**: cf. on 2. 2. 15; Tennyson's 'many-fountained Ida'; cf. Il. 11. 183.

16. **raptus**: Latin has no article. For Ganymede, cf. 4. 4. 4; Il. 20. 233.

ODE XXI.

To a wine-jar born with Horace in the year 65, and now to be opened in honor of (M. Valerius Messala) Corvinus.

Messala was a student at Athens, B.C. 42, with Horace and Marcus Cicero. After Philippi, he declined the leadership of the remnant of the republican party and joined the triumvirs. At

the time of the peace of Brundisium, he left the service of Antony for that of Octavian, on whose side he was found at Actium. He was consul B.C. 31, and was granted a triumph for victories over the Aquitanians B.C. 27. Henceforth he devoted himself to his law practice and lettered ease. His eloquence is praised and compared with that of Asinius Pollio by Quintil., 10. 1. 113. He was the Maecenas of the circle of Tibullus. Servius (on Verg. Aen. 8. 310) reports a symposium graced by the presence of Maecenas, Horace, and Vergil, *cum ex persona Messallae de vi vini loqueretur* — the theme of this ode.

Paraphrase by Rowe, Johnson's Poets, 9. 472.

1. L. Manlius Torquatus was consul B.C. 65. Cf. Epode 13. 6.

2. **querellas . . . geris**: some men *ont le vin triste;* others, *gai.* For the fancy that the bottle contains its effects, cf. Heine, Buch Le Grand, V., 'Gestern bei Tische hörte ich jemand eine Thorheit sprechen die anno 1811 in einer Weintraube gesessen, welche ich damals selbst auf dem Johannisberge wachsen sah.' So Emerson, 'there is much eloquence in a cup of tea.'

3. 1. 13. 10–11; 1. 17. 25. Or cf. 1. 27. 4; 1. 18. 8.

4. **facilem . . . somnum**: cf. 2. 11. 8; 3. 1. 20–21. n. — **pia**: the position emphasizes the preferable alternative. Or it may be felt merely as a half-humorous fondling epithet of the 'dive bouteille.' Others explain, *faithful* to its charge (*servas*, 7). — **testa**: 1. 20. 2; 3. 14. 20; Epp. 1. 2. 70.

5. **quocumque . . . nomine**: strictly a figure from bookkeeping, *on whatever account.* — **lectum . . . Massicum**: gathered (grapes of) Massic, i.e. *Massic vintage.* Or, *choice Massic.*

6. **moveri**: cf. Epode 13. 6, *tu vina . . . move.* For inf. pass. with *dignus*, cf. Sat. 1. 3. 24. It is common in silver prose.

7. **descende**: from the *apotheca.* Cf. 3. 8. 11. n.; 3. 28. 7.

8. **promere**: cf. 1. 36. 11; 1. 37. 5. — **languidiora**: cf. 3. 16. 35.

9. **non ille**: cf. 4. 9. 51; *non ego*, 1. 18. 11. — **madet**: he is steeped in Socratic discourse, but has no churlish (*horridus*) aversion to other steepings. Cf. *madidus homo*, *uvidi*, 4. 5. 39, 'a wet night,' and the like. For the metaphor, cf. Martial, 7. 51. 5, *iure madens;* 1. 39. 3, *si quis Cecropiae madidus Latiaeque Minervae.*

11–12. **prisci** : *stern old, good old.* Cf. 2. 3. 21 ; 4. 2. 40 ; Epode 2. 2 ; Catull. 64. 159, *saeva quod horrebas prisci praecepta parentis ;* Epp. 2. 2. 117, *priscis . . . Catonibus atque Cethegis.*— **Catonis** : cf. 2. 15. 11. n., and for the periphrasis with **virtus**, cf. 1. 3. 36. n. ; Sat. 2. 1. 72, *virtus Scipiadae et mitis sapientia Laeli.*

13–20. For similar praises of wine, cf. 1. 18. 3–6. n. ; 4. 12. 19–20 ; Epp. 1. 5. 19 ; Bacchylides, fr. 27 ; Ovid, A. A. 1. 237–242, an imitation of this passage ; Cotton, Ode upon Winter ; Herrick, 197, 'The Welcome to Sack' ; 773, A Hymn to Bacchus ; Burns, 'Scotch drink,' John Barleycorn, *sub fin.*, The Holy Fair, 'Leeze me on drink ! it gies us mair | Than either school or college : It kindles wit, it waukens lair, | It pangs us fu' o' knowledge' ; Agnes Repplier, Atlantic Monthly, Oct., 1896.

13. **tormentum** : *rack, spur, pressure.* Cf. Lex. s.v. III. A. ; Bacchyl. fr. 27, γλυκεῖ' ἀνάγκα ; Epp. 2. 3. 435, *torquere mero ;* with *lene* an oxymoron.

14. **plerumque** : cf. 1. 34. 7.

14–16. Cf. Odyss. 14. 463–466, 'Wildering wine that sets even a wise man on to sing aloud, and to laugh merrily, and uttereth a word that were better left unsaid.'—**iocoso** : cf. 4. 15. 26.—**Lyaeo** : cf. 1. 7. 22. n. The Romans associated Liber (λείβω ?) with *liber*, free. Cf. Sen. Dial. 9. 17. 8, *Liberque non ob licentiam linguae dictus est inventor vini, sed quia liberat servitio curarum animum*, etc.

17. **spem**, etc. : cf. 4. 12. 19 ; Epp. 1. 5. 17 ; 1. 15. 19.

18. **viresque** : *que* connects *reducis* and *addis.*—**cornua** : cf. 2. 19. 30. n., Lex. s.v. II. ; Coleridge, *Biographia Literaria*, p. 208 ; 1 Sam. 2. 1.

19–20. 'Inspiring, bold John Barleycorn ! | What dangers thou canst mak' us scorn' (Burns, Tam o' Shanter).

19. **post te** : cf. 1. 18. 5, *post vina.* —**iratos** : transferred epithet or hypallage. Cf. 3. 1. 42–43.

20. **apices** : cf. 1. 34. 14.

22. **segnes . . . solvere** : *loath to loose.*—**nodum** : of twining arms. Cf. 1. 4. 6 n. ; 3. 19. 17.

23. **vivae** : cf. 3. 8. 14.—**producent** : *prolong, keep up.* So *cenam producimus* (Sat. 1. 5. 70) ; *noctem producere vino* (Martial, 2. 89. 1) ; Tibull. 1. 4. 5.—**lucernae** : the lamps are personified with the rest.

24. **dum . . . fugat**: (all the) while he is doing it virtually = until he can get it done. Cf. Lucret. 1. 949, *dum perspicis omnem* | *naturam rerum.* For image, cf. 'And Phoebus in his chair | Ensaffroning sea and air | Makes vanish every star' (Drummond of Hawthornden); 'Wake! For the Sun who scatter'd into flight | The Stars before him from the Field of Night,' etc. (Omar Khayyám, I.).

ODE XXII.

Dedication of a pine, at the poet's villa, to Diana Nemorensis.

1. For Diana, Queen of the Woods, etc., cf. on 1. 21. 5; Catull. 34. 9.

2. In this function, Ἄρτεμις — Diana — was identified with *Juno Lucina.* Cf. Catull. 34. 9, *Tu Lucina dolentibus* | *Iuno dicta puerperis,* | *tu potens trivia et notho es* | *dicta lumine luna.* — **puellas**: so Ov. Am. 2. 13. 19, *tuque laborantes utero miserata puellas.*

3. **ter**: 1. 28. 36.

4. **Diva triformis**: as Luna, Diana, Hecate. Cf. Catull., *supra;* Verg. Aen. 4. 511, *tergeminamque Hecaten, tria virginis ora Dianae;* Ov. Met. 7. 94, *per sacra triformis* | *ille deae.* Her image at the crossways had three faces. Ov. Fast. 1. 141, *ora vides Hecates in tres vertentia partes,* | *servet ut in ternas compita secta vias.* Modern poetry variously symbolizes it: 'Goddess whom all gods love with threefold heart, | Being treble in thy divided deity' (Swinb. Atalanta, *init.*); 'Thro' Heaven I roll my lucid moon along; | I shed in Hell o'er my pale people peace, | On Earth,' etc. (Browning, Artemis Prologuizes); 'Goddess triform I own thy triple spell: | Queen of my earth, Queen too of my heaven and hell' (Lowell); 'With borrowed light her countenance triform | Hence fills,' etc. (Milton). Cf. the quaint old Latin distich, *Terret, lustrat, agit, Proserpina, luna, Diana,* | *ima, suprema, feras, sceptro, fulgore, sagitta.*

5. **tua**: sacred to thee. Cf. Verg. Aen. 10. 423, *tua quercus.*

6–8. **quam . . . donem**: *that I may,* etc.

6. **per**: 2. 3. 6. — **exactos**: 3. 18. 5; Verg. Aen. 5. 46, *annuus exactis completur mensibus orbis.* — **laetus**: the *libens merito* of votive inscriptions.

7. **obliquum**: Homer's λικριφὶς ἀΐξας (Od. 19. 451; Il. 12. 148). Cf. Ov. Her. 4. 104, *obliquo dente timendus aper;* Met. 8. 344, *et obliquo latrantes* (the dogs) *dissipat ictu.* For the periphrastic description of the victim, cf. 3. 13. 4; 4. 2. 54.

ODE XXIII.

Horace, Epicurean and Student of Greek Philosophy, "tells the farmer's little girl that the Gods will love her, though she has only a handful of salt and meal to give them" (Ruskin, Queen of the Air, 48).

Translated, as a sonnet, by Austin Dobson. Cf. Lang, Letters to Dead Authors, p. 210. For Horace's religion, cf. on 1. 34, 3. 18; Sellar, pp. 159–160.

1. **caelo**: dat. Cf. *manusque susum ad caelum sustulit suas rex;* ἀνατείναις οὐρανῷ χεῖρας (Pind. Is. 5. 41). — **supinas**: like ὕπτιος, of upturned palms (Aesch. Prom. 1005; Verg. Aen. 4. 205).

2. **nascente luna**: on the first day of each (lunar) month. Cf. 3. 19. 9. — **Phidyle**: φείδομαι, the sparing, thrifty one.

3. **ture**: Tibull. 1. 3. 34, *reddereque antiquo menstrua tura Lari;* Herrick, 334, To Larr. — **horna**: Epode 2. 47; a sheaf or garland of the new grain as first fruits. Tibull. 1. 10. 22, *seu dederat sanctae spicea serta comae.*

8. **Lares**: cf. Harper's Class. Dict. s.v. — **avida**: the homely *proprium* lends a touch of intimacy. Cf. Keats' 'small gnats,' Vergil's *exiguus mus.* — **porca**: Tibull. 1. 10. 26. Cf. 3. 17. 15; Sat. 2. 3. 165, *porcum Laribus.* Servius, on Verg. Aen. 8. 641, says that female victims are more efficacious. Quintilian, 8. 3. 19, thinks that the form *porco* would have destroyed the Vergilian elegance of *caesa iungebat foedera porca.*

5. **Africum**: 'sirocco.' 'Afric bane' (Dobson).

6. **fecunda**: βοτρυόεις, thick-clustered. — **sterilem**: active, as *sterilis Sirius* (Verg. Aen. 3. 141).

7. **Robigo**: blight was regularly worshiped as a deity to be propitiated (Ov. Fast. 4. 907). — **alumni**: 3. 18. 4.

8. **Pomifer** *autumnus* (4. 7. 11) is 'season of mists and mellow fruitfulness,' as well as of the *nocentem Austrum* (2. 14. 15). —

grave tempus : Liv. 3. 6, *grave tempus et . . . pestilens annus.* — **anno** : *season ;* Epode 2. 29. ‘The sick apple-tide’ (Dobson).

9. **Algido** : 1. 21. 6 ; 4. 4. 58 ; Macaulay, Horat., ‘When round the lonely cottage | Roars loud the tempest's din, | And the good logs of Algidus | Roar louder yet within.’

10. **devota . . . victima** : Milton has ‘to death devote.’ Cf. 4. 14. 18.

11. **crescit** : cf. 4. 2. 55. — **Albanis** : in the pastures assigned to the temples for the purpose (Dionys. 3. 29).

13. **te** : for similar contrast, cf. 4. 2. 53. — **attinet** : it concerns thee not, thou hast no need.

14. **temptare** : *try*, *besiege*, *importune*. Cf. 1. 2. 26, *fatigare ;* 2. 18. 12, *lacesso.* — **bidentium** : see Lex. s.v. B, first explanation.

15–16. **parvos . . . deos** : Ov. Fast. 5. 130, *signaque parva deum ;* the little images of the Lares ; in her case of wood.

17–20. **immunis**, etc. : ‘If there is no guilt in the hand that touches the altar, it could not (hath not, doth not, gnomic) more acceptably with costly sacrifice appease the estranged Penates (than it doth) with pious grain and crackling salt.’ The gnomic perfect **mollivit** does double duty, and is a somewhat harsh expression of the conditional idea (others make **non . . . hostia** a parenthesis, and **blandior** = *blandior futura*). **Immunis**, in Horace, usually means *without a gift.* Cf. 4. 12. 23 ; Epp. 1. 14. 33. In the sense *immunis scelerum* it would seem to require a genitive. Cf. Ovid's *immunes caedis habere manus.* But the absolute use is no harsher than that of *acervos* in 2. 2. 24. In any case, the thought is the religious commonplace that Heaven prefers innocence and the pauper's mite to the splendid offerings of the rich. *Immunis* is the emphatic word ; the rendering *without a gift* merely says that the small offering is as acceptable as the great, and misses the main point of the utterance. Cf. Gildersleeve, on Persius, 2. 75 ; Psalms 69. 31 ; Eurip., frs. 946, 327, Nauck ; Isoc. 2. 20.

18. **sumptuosā** : if we could read *sumptuosă blandior*, assuming that Horace allowed the form — ◡ — ◡, *hostia* could be the subject of *mollivit*, and the sentence would run smoothly enough.

19. **aversos** : cf. Epode 10. 18. But they are not positively hostile in Phidyle's case. Cf. 1. 36. 2. n.

20. Cf. Pliny, N. H. Praef., *mola tantum salsa litant qui non*

habent tura; Lev. 2. 13, 'with all thine offerings thou shalt offer salt'; Herrick, 106, 'Making thy peace with heav'n, for some late fault, | With Holy-meale, and spirting-salt'; Swinb. At Eleusis, 'Faint grape-flowers and cloven honey-cake | And the just grain with dues of the shed salt'; Tibull. 3. 4. 10, *Et natum in curas hominum genus omina noctis | Farre pio placant et saliente sale.*— **saliente**: 'that crackles in the blaze.'

ODE XXIV.

Villas by the sea and all the wealth of Araby or Ind cannot deliver thee from death or the fear of death. Better the rude virtues of the nomad Scythian than our luxury and vice. Who will prove the true father of his country and curb this license? Posterity will give him the honors that envious contemporaries grudge. But of what avail are laws or complaints when our manners recognize no disgrace save poverty? Away with our gems and pernicious gold. Our youths must be trained in a sterner school. What marvel if the son cannot keep his saddle and prefers dicing to the hunt, when his perjured sire defrauds his associate and still piles up gold for an unworthy heir?

The moralizing is in the vein of 3. 1. 14–45, 3. 2. 1–7, 3. 6, 2. 15, with the fervid rhetoric of Epode 16. In 4. 5. 21–25 and 4. 15. 10–15 the savior of society here invoked is found in Augustus. Cf. Sellar, p. 156; Sueton. Octav. 34. 89; and the boast of Augustus, Mon. Ancyr. 2. 12–14, *Legibus novis latis complura exempla maiorum exolentia iam ex nostro usu reduxi et ipse multarum rerum exempla imitanda posteris tradidi.*

The date may be approximately that of 3. 6, — B.C. 28–27.

1. **intactis**: *unrifled* (cf. on 1. 29. 1); 'richer than the treasures' is a natural brachylogy (cf. on 2. 14. 28; 1. 8. 9).

2–3. **Indiae**: 1. 31. 6. n. — **caementis**: 3. 1. 35.

4. **Tyrrhenum . . . Ăpulicum**: All Mss. read *Tyrrhenum.* For *Apulicum* many have *publicum.* The text can be defended only as a loose hyperbole for 'every coast.' Lachmann's ingenious *terrenum . . . et mare publicum* is not really proved, as German editors affirm, by Porphyrio's *non terram tantum, verum etiam maria occupantem*, etc., which might be said, whatever the

text here, by any one familiar with 2. 18. 22 and 3. 1. 36. *Mare publicum*, it is true, prettily brings out the special force of *occupes;* we cannot dogmatize about the quantity of Ăpulicum. Cf. 3. 1. 40.

5. **figīt**: cf. 1. 3. 36. n. — **adamantinos**: cf. Plat. Rep. 616 C; L. and S. s.v. ἀδάμας. Older English writers use 'diamond.' Cf. 'nails of diamond,' 1. 35. 17. n.

6. **summis verticibus**: the image will not square with matter-of-fact logic. The meaning seems to be, 'You build, but the last nail will be driven by destiny.' Cf. on 2. 18. 29–31; 1. 35. 17. *Summis verticibus* will then be *in* (or into) *the topmost gable*. It has also been taken 'up to the heads' (of the nails), and, somewhat grotesquely, 'into the heads' (of men).

8. **laqueis**: O. T. *passim*, e.g., Psalms 18. 5, 'the snares of death prevented me'; Stat. Silv. 5. 155, '*undique leti* | *vallavere plagae*.' The Hindoo death-god Yama flings a noose. Aeschylus is fond of the 'net of doom' (Ag. 361, 1048, 1376; Prom. 1078). Milton has 'tangled in the fold | Of dire necessity' (Sams. Ag.); Shelley, Cenci, 'a net of ruin.'

9. **campestres**: *of the plains* (steppes). Cf. 3. 8. 24; 1. 35. 9. — **melius**: Tac. Ger. 19, *melius quidem adhuc eae civitates*, etc.

10. **vagas**: not proleptic, but a poetic oxymoron with *domos*. Cf. Pind. fr. 105, ἁμαξοφόρητον οἶκον; Arnold, Strayed Reveller, 'They see the Scythian | On the wide steppe, unharnessing | His wheel'd house at noon'; Sen. Herc. Fur. 537, *intravit* (*Hercules*) *Scythiae multivagas domos*. Cf. also. Aesch. Prom. 709; Milton, P. L. 3, 'the barren plains | Of Sericana where Chineses drive | With sails and wind their cany waggons light.' — **rite**: *after their manner* (Verg. Aen. 9. 252).

11. **rigidi**: *frozen* (2. 9. 20), or *stern and rude*, severe; Epp. 1. 1. 17, *virtutis verae custos rigidusque satelles*; Epp. 2. 1. 25.

12. **immetata . . . liberas**: the land is undivided and its produce common, as in the golden age. Verg. G. 1. 126, *ne signare quidem aut partiri limite campum* | *fas erat: in medium quaerebant;* Ov. Met. 1. 135; Claud. in Rufin. 1. 380.

13. **Cererem**: cf. 1. 7. 22. n.; Epode 16. 43.

14. **cultură . . . annuā**: i.e. they stay only a year in one place, and only a part of the tribe is detailed to raise the year's crops. So

Caesar, B. G. 4. 1, relates of the Suevi, and Tac. Ger. 19, of the Germans.

15. **defunctum**: of the year's labors here; in 2. 18. 38, *functum*, of all life's labors. Cf. Bréal, Sémantique, 170.

16. **recreat**: i.e. 'spells,' relieves. — **sorte**: abl. manner, *on like terms.*

17. **illic**: there among those children of nature all the virtues flourish for Horace's imagination, as they did for Tacitus (Germania), for the Greek rhetors of the empire (Dio Chrysost. Or. 69), and for Voltaire, Montesquieu, and Goldsmith in China, Persia, or Peru.

18. **temperat**: spares (deals kindly with) the motherless step-children. The cruelty of the *iniusta noverca* was proverbial. Cf. Epode 5. 9; Otto, s.v. — **innocens**: *wronging them not*, perhaps etymologically not *nocens*. Cf. on 4. 4. 65.

19. **nec dotata**: dowries are unknown. By the Greek proverb, 'a dowerless woman cannot speak her mind.' The richly dowered apparently could (Plaut. Men. 759; Aul. 526; Martial, 8. 12). The dower had to be returned if the husband divorced her.

20. **nitido**: *spruce, dandified.* Cf. 3. 19. 25. — **fidit**: *coniunx*, rather than *dotata coniunx*, is felt as the subject.

21. **dos . . . magna**: a moral or metaphorical dower. Cf. Plaut. Amphitr. 839; Anth. Pal. 9. 96. 6.

22–23. Cf. Tennyson's daintier expression '. . . The laws of marriage character'd in gold | Upon the blanched tablets of her heart . . . crown'd Isabel . . . The queen of marriage, a most perfect wife.' — **metuens**: cf. 3. 19. 16; 3. 11. 10. — **certo foedere**: cf. 1. 13. 18. Loose characterizing (or absolute ?) abl.

24. **et peccare nefas**: editors generally supply *illic est.* It can be more idiomatically taken as the third part of the dowry, which consists of (1) honorable birth, (2) sensitive purity, (3) the stern tradition of Scythian morality. The idiom is an extension of that of *ademptus Hector* (2. 4. 10), which young students cannot take too much pains to master. Cf. Lucan. 2. 656, where *Roma . . . capi . . . facilis* is one third of the subject; Juv. 10. 110, *summus nempe locus nulla non arte petitus* = the unscrupulous pursuit of power. — **peccare**: cf. 3. 7. 19. n. — **aut**: 3. 12. 2. n. — **pretium**: a *vox media.* Cf. Juv. 13. 105, *ille crucem sceleris*

pretium tulit, hic diadema; so μισθός (Aesch. Ag. 1261); Spenser, 'Bold Procrustes' *hire*' (punishment). Or, oxymoron.

25. **O quisquis**: returning to wicked Rome and the hope of reform. — **impias**: 1. 35. 34–35. n.

26. **rabiem**: Epode 7. 13. — **civicam**: 2. 1. 1. n.

27. **pater urbium**: a variation on *pater patriae.* Cf. 1. 2. 50. n.; Cic. ad Q. Fr. 1. 1. 31, *parentem Asiae;* Stat. Silv. 3. 4. 48, *pater . . . urbis.* Augustus appears in an inscription as *parens coloniae.* The provinces and cities of Asia took the lead in the apotheosis of the emperor. Hence conceivably *urbium* is to be taken with *statuis.* Some editors print PATER URBIUM, but it is to be taken predicatively with *subscribi.*

29. **refrenare**: cf. Tennyson's etymological 'trade refrain the powers.' For the image, cf. 4. 15. 10; Cic. de Or. 3. 41, *validae legum habenae* (quotation); Cic. de Div. 2. 20; Shaks. Hen. V., 5. 3. 3, 'What rein can hold licentious wickedness | When down the hill he holds his steep career?' Hen. IV., 2. 4. 4, 'For the fourth Harry from curb'd license plucks | The muzzle of restraint.'

30. **post genitis**: *posteris*, ὀψιγόνοις, *posterity*, found only here. — **quatenus**: *in so far as, inasmuch as, since.* G. L. 538. n. 5. It motivates *post genitis.* The thought is elaborated, Epp. 2. 1. 10–20, 86–89, whence Pope's imitation, 'These suns of glory please not till they set.' Cf. Menander, Stob. 125. 3; Vell. 2. 92; Propert. 4. 1. 22; Ov. Am. 1. 15. 39; Phaedr. Fab. 5 Praefat. Mart. 5. 10. 12, 5. 13. 4; Herrick, 624, 'I make no haste to have my numbers read: | Seldome comes Glorie till a man be dead'; Tenn., 'neither count on praise: | It grows to guerdon after-days'; Ruskin, Pref. Modern Painters, 2d ed. — **heu nefas**: 4. 6. 17.

31. **incolumem**: *in the living*, 1. 3. 7, 3. 5. 12, 4. 5. 27.

32. **quaerimus**: i.e. *requirimus, miss.* Cf. Mart. 5. 10. 5, *sic veterem ingrati Pompei quaerimus umbram.*

33. **tristes**: *dismal, austere*, not sad. Cf. 3. 16. 3.

34. **reciditur**: in Sat. 1. 3. 122, of pruning (*furta*) *falce recisurum.* In Ov. Met. 1. 190, the metaphor is surgical: *sed immedicabile vulnus | ense recidendum ne pars sincera trahatur.*

35–36. **leges sine moribus vanae**: the words reinforce each other as in the phrases, *coram a presentibus, ignari casu aliquo,*

palam ante oculos. Cf. Verg. Aen. 1. 392. For thought, cf. 4. 5. 22; Tac. Ger. 19, *plus ibi boni mores valent quam alibi bonae leges.*

36–41. For thought, cf. 1. 3, Intr.

37. **pars**: 3. 3. 55. — **inclusa**: *shut in* (away) from man — *domibus negata*, 1. 22. 22. Cf. Lucret. 5. 204, *inde duas porro prope partis fervidus ardor | adsiduusque geli casus mortalibus aufert.*

38. **latus**: 1. 22. 19.

39. **solo**: i.e. (in) *solo.*

40. **mercatorem**: the thought of 1. 3 (Intr.), The restless merchant seeks unnatural gains. Cf. 1. 1. 16; A. P. 117; Sat. 1. 1. 6, 29; Epp. 1. 1. 46, *per mare pauperiem fugiens;* Pers. 5. 55, 132 sqq.; Herrick, 106, 'Thou never plow'st the Ocean's foame | To seek and bring rough pepper home.' — **horrida callidi**: man's cunning pitted against nature. Cf. on 1. 6. 9; Soph. Antig. 335 sqq.; 'And skilful shipmen flout the horrors of the deep' (Martin).

42. Cf. on l. 24, for Latin and English idiom.

43. **quidvis**: cf. 1. 3. 25. n.; 3. 3. 52, *omne.* Cf. Sat. 2. 3. 91–92; Lucian de Merc. Cond. 717, πενίαν πάντα ποιεῖν καὶ πάσχειν ἀναπείσουσαν; Eurip. El. 375; Shak. R. and J. 5. 1, 'My poverty but not my will consents.'

44. **virtutis viam**: τὴν δι' ἀρετῆς ὁδὸν, Xen. Mem. 2. 1. 21. It is proverbially steep. Hamlet, 1. 3, 'Show me the steep and thorny way to heaven'; Hes. Op. 289; Simon. fr. 58; Tenn. Ode on Duke of Well. 8; Stat. Theb. 10. 8. 45, *ardua virtus.* Cf. *iter*, 3. 2. 22. — **deserit**: the felt subject is *pauper.*

45. Horace, in the rôle of a Savonarola, calls for a 'bonfire of vanities,' so to speak.

45–47. **vel . . . vel**: the method is indifferent, so the end be attained.

45. **in Capitolium**: sc. *feramus* latent in *mittamus* (50), to dedicate them to Jupiter amid the plaudits of the crowd, *clamor et turba* (46), as in a triumph. For the enormous treasures deposited there by Augustus *una donatione*, cf. Suet. Octav. 30.

47. **proximum**: cf. on *fortuitum*, 2. 15. 17.

48. **gemmas et lapides**: the separate application of these terms to pearls, cut gems, and precious stones generally, is disputed. See Lex. — **inutile**: not as 1. 14. 13, *unavailing*, or

(3. 17. 10) *worthless*, but by litotes, *baneful*. So Cic. Phil. 1. 19, *iniquum et inutile*.

49. **materiem**: wealth is not merely the root but the constituent matter of evil, or perhaps the fuel that feeds the fire. Cf. Sall. Cat. 10, *igitur primo pecuniae, deinde imperi cupido crevit: ea quasi* (so to speak) *materies omnium malorum fuere*.

50. **si . . . paenitet**: if our repentance is sincere.

51–52. **eradenda . . . elementa**: if Horace felt *elementa* here as letters, the figure is that of making *tabula rasa;* if he felt it as seed-germs (root *ol* 'grow'), we must think of the gardener's hoe. Perhaps he did not go back of the faded generalized meaning.

55. **haerere**: apparently the normal word. Cf. Cic. pro Deiot. 28, *haerere in eo* (sc. *equo*); Ov. Met. 4. 26, *pando non fortiter haeret asello*. — **ingenuus**: heightening the shame. 'But chiefly skill to ride seems a science | Proper to gentle blood' (F. Q. 2. 4. 1).

56. **doctior**: scornful antithesis to *rudis*.

57. **trocho**: the Greek name invidiously (Juv. 3. 67) for the effeminate sport (hoop-trundling, κρικηλασία) opposed to the manlier exercises of Rome. Cf. Sat. 2. 2. 9; Epp. 1. 18. 49. For the vogue of the *trochus*, cf. A. P. 380; Ov. Trist. 2. 486; Martial, 14. 169.

58. **mālis**: not mălis! — **vetita**: nominally, Cic. Philip. 2. 56; Ov. Trist. 2. 471.

59–60. **cum . . . fallat**: cf. Hale, Cum-Const., p. 191; 'Faithless faith such as Jove kept with thee' (Shelley, Prom. 3. 3).

59. **fides**: 1. 5. 5. n.; 1. 18. 16. n.

60. **consortem sociem**: his associate in business, partner. *Sors* is the capital of the business.

61. **indigno**: contrast the irony of 2. 14. 25, *dignior*.

62. **properet**: trans.; cf. 2. 7. 24. — **scilicet**: *yes*, *truly*, 'Let us hear the conclusion of the whole matter.' — **improbae**: 3. 9. 22, *unconscionable*, transferred from the man who is never satisfied to the object of his insatiate greed. Cf. Verg. Aen. 2. 356; Lucret. 5. 1006.

63. **crescentem**: 3. 16. 17; 3. 16. 42.

64. **curtae**: no estate is ever complete; it always falls short of the owner's growing desires. Epp. 1. 6. 34–35; wealth is an ἄπειρον, Ar. Eth. Cf. Solon, fr. 13. 71 sqq. — **rei**: 3. 16. 25.

ODE XXV.

A dithyramb. Horace affects the Bacchic inspiration in order to set the name and fame of Caesar among the stars. The new theme, *recens* (l. 7) may possibly be the overthrow of Cleopatra (cf. 1. 37, Epode 9) or more probably the bestowal of the title Augustus upon Octavian, B.C. 27.

On the apotheosis of Augustus, cf. 3. 3. 16. n.; 4. 5. 35. n.; Sellar, p. 156. With the whole, cf. the ode to Bacchus, 2. 19.

1. Cf. Herrick, 416, 'Whither dost thou whorry (hurry) me, | Bacchus, being full of thee?'

2. **plenum**: cf. on 2. 19. 6. — **quae**: (in) *nemora*, etc. Cf. Verg. Aen. 6. 692, *quas ego te* (per) *terras et quanta per aequora vectum.*

4. **antris**: as dat. rather than loc. abl. personifies grots as listeners and avoids tautology with *in specus.* — **egregii**: 1. 6. 11. n.

5. **aeternum**: perhaps proleptic. — **meditans**: μελετῶν. Cf. Verg. Ecl. 1. 2; 6. 82.; Milton's, 'strictly meditate the thankless muse.' Perhaps composing aloud, as was the practice of Wordsworth.

6. **stellis inserere**: Tac. Dial. 10, *et nomen inserere possunt famae;* Tenn., 'Not this way will you set your name | A star among the stars'; Id. Last Tournament, 'The knights | glorying in each new glory set his name | High on all hills and in the signs of heaven'; Lucret. 5. 329.

7. **insigne**: cf. 1. 12. 39.

8. **indictum**: Epp. 1. 19. 32, *non alio dictum prius ore.*

8–12. **non secus . . . ut**: so *aeque . . . ut* (1. 16. 7–9). *Ac mihi* after *ac pede* (l. 11) would have been a horrible cacophony. *Non secus* (2. 3. 2). Horace compares his sensations to those of 'the Maenad, in the glorious amaze of her morning waking on the mountain top' (George Eliot, Romola), as she looks out on the panorama of the Thracian plain, the river Hebrus, and the snow-capped summit of Mt. Rhodope in the distance. This assumes the reading *ex somnis. Exsomnis*, ἄυπνος, *pervigil* must mean sleepless (all the night). Either conception is possible. The Maenads certainly reveled through the night (Soph. Ant. 1152),

and they as certainly slept the sleep of exhaustion and awoke to frightened soberness or to fresh revels (Eurip. Bacchae, 682; Ov. Am. 1. 14. 21).

8. **in iugis**: cf. Anth. Pal. 6. 74, *βασσαρίς . . . σκοπελοδρόμος*; Verg. Aen. 3. 125; Sil. 4. 776; Lucan, 1. 674, *qualis vertice Pindi* | *Edonis* (cf. 2. 7. 27) *Ogygio decurrit plena Lyaeo.*

9. **stupet**: Ov. Trist. 4. 1. 42, *dum stupet Edonis exululata iugis.* — **Euhias**: cf. on 2. 19. 7; 2. 11. 17.

10. **Hebrum**: the poetic river of Orpheus, Verg. G. 4. 524. — **prospiciens**: a picture like the Ariadne of Catullus (64. 61) on the seashore straining her gaze for Theseus, *quem procul ex alga maestis Minois ocellis* | *Saxea ut effigies Bacchantis prospicet eheu.* Or rather, the spirit of a Greek marble is caught by the poet. Cf. 3. 20. 11–14. — **nive candidam**: 1. 9. 1.

11. **Thracen**: 2. 16. 5. — **barbaro**: a wild desolate scene; or merely Phrygian, Thracian, by Greek usage.

12. **lustratam**: cf. Vergil's *virginibus bacchata Lacaenis* | *Taygeta.* English poets render *lustrare* by 'trace.' Cf. Milton, Comus, 'May trace huge forests and unharbour'd heaths.' — **Rhodopen**: Milton, P. L. 7. *init.*, 'But drive far off the barbarous dissonance | Of Bacchus and his revellers, the race | Of that wild rout that tore the Thracian bard | In Rhodope.'

13. **ripas**: so absolutely, 3. 1. 23; 4. 2. 31. — **nemus**: 1. 1. 30.

14–20. Cf. Arnold, The Strayed Reveller, 'And sometimes, for a moment, | Passing through the dark stems | Flowing-robed, the beloved, | The desired, the divine, | Beloved Iacchus'; cf. *ibid.* Bacchanalia, I., too long to quote.

14. **potens**: 1. 3. 1. Cf. 2. 19. 3.

15–16. **valentium . . . vertere**: as they do in Eurip. Bacch. 1109. — **vertere**: *evertere.* For inf. with *valeo*, cf. 1. 34. 12.

17. **parvum**: 3. 3. 72. — **humili modo**: *ταπεινόν*, *sermones . . . repentes per humum*, Epp. 2. 1. 250.

18. **mortale**: Milton, P. L. 7, when his muse descends from heaven, says: 'Standing on earth not rapt above the pole, | more safe I sing with *mortal* voice.' But Horace is resolved to be 'rapt.' — **dulce periculum**: oxymoron. Cf. 'sweet sorrow,' *καλὸς ὁ κίνδυνος.* For the danger, cf. on 2. 19. 5 sqq.; Homer, Il. 20. 131; Judges 13. 22.

19. **Lenaee**: cf. Orph. Hymn. 50, Ληναῖε (ληνός, a wine-press).

20. Cf. on 4. 8. 33. **cingentem**: perhaps of the god (cf. Milton's 'ivy-crowned Bacchus'; Pindar's κισσοδέταν θεὸν, fr. 75. 9), possibly of the poet his follower (cf. on 1. 1. 29).

ODE XXVI.

Horace is no longer fit 'to trail a pike under love's colours' (Chapman), and he dedicates to Venus his useless arms, the lover's lute, the torch that lights him to his lady's door, the 'portal-bursting bar' (Dobson) that wins him admission. His one prayer is that the goddess may — give that disdainful Chloe one touch of her uplifted lash.

The sixth book of the Anthology is full of serious or playful dedications of arms or implements by superannuated warriors, craftsmen, or coquettes. Cf. Epp. 1. 1. 4; Sat. 1. 5. 65.

Paraphrased by Austin Dobson, Rondeau of Villon.

1. **vixi**: *'tis over.* Cf. 3. 29. 43, and Dido, Verg. Aen. 4. 653. — **idoneus**: 4. 1. 12; 2. 19. 26.

2. **militavi**: cf. 4. 1. 2; Ov. Am. 1. 9. 1, *militat omnis amans et habet sua castra Cupido;* A. A. 2. 233; Propert, 1. 6. 29, *non ego sum laudi non natus idoneus armis. | Hanc me militiam fata subire volunt;* 'Love calls to war, | Sighs his alarms, | Lips his swords are, | The field his arms' (Chapman); Herrick, 873; Tibull. 1. 1. 75. — **non sine**: cf. 1. 23. 3. n.

4. **barbiton**: the barbiton of Anacreon. Cf. on 1. 6. 10.

5. **laevum**: why the left side does not appear. Possibly as of good omen; perhaps a particular temple is meant. — **marinae**: 4. 11. 15; 1. 3. 1; Eurip. Hippoly. 415, δέσποινα ποντία Κύπρι; Anth. Pal. 5. 11; *ibid.* 5. 17. 6. Ovid's explanation will do, Her. 15. 24, *in mare nimirum ius habet orta mari.* 'It is through Cyprus that the religion of Aphrodite comes from Phoenicia to Greece. . . . First of all, on the prows of Phoenician ships, the tutelary image of Aphrodite Euploea, the protectress of sailors, comes to Cyprus — to Cythera; it is in this simplest sense that she is primarily Anadyomene' (Pater, Greek Studies, p. 229). The 'Science of Mythology,' of course, has many other explanations.

6. **ponite**. 1. 19. 14.

7. **funalia**: torches of rope or tow dipped in wax or resin. Cf. Verg. Aen. 1. 727. And for their use here, Theoc. 2. 128. They are by nature lucid, though not burning, as soiled garments in Homer are resplendent, and the midday heavens starry. — **arcus**: if genuine, is best understood of *Cupidinis arcus*, transferred, by loose association of ideas, to the lover. The bow would hardly help to burst in a door. Bentley read *securesque*.

9. **beatam**: rich and prosperous, and blest in her favor. — **tenes**: 3. 4. 62. n.

10. **Memphin**: Herod. 2. 112, speaks of a worship of ξείνη Ἀφροδίτη there. Bacchylides, fr. 39, calls it ἀχείμαντος. — **carentem . . . nive**: these periphrases with *careo* show the poverty of the lyric vocabulary at Horace's service. Cf. 1. 28. 1, *numero carentis*, ἀνήριθμος; 1. 31. 20, *cithara carentem*, ἀκίθαρις, ἄλυρον, ἀφόρμικτος; 2. 8. 12, *morte carentes*, ἀθάνατος; 3. 24. 17, *matre carentibus*, ἀμήτωρ, ὄρφανος; 3. 27. 39, *vitiis carentem*. — **Sithonia**: 1. 18. 9; Verg. Ecl. 10. 66, *Sithoniasque nives*; Ov. Am. 3. 7. 8. For the use of the epithet here, cf. on 4. 2. 27.

11. **regina**: 1. 30. 1. — **sublimi**: 1. 1. 36. We see the lash in air. — **flagello**: for the image, cf. Pind. Pyth. 4. 219; Nonnus, 4. 177; Tibull. 1. 8. 6; Martial, 6. 21. 9.

12. For the surprise, cf. 4. 1. 33.

ODE XXVII.

Bad omens for the bad. All good omens go with thee, Galatea, since go thou must; be happy and forget me not. I know the terrors of the wintry Adriatic; but may the wives and children of our foes tremble at them — even as Europa trembled; and with this forced transition Horace passes to his real theme, the rape of Europa (25–34), her self-reproachful soliloquy far from home on the Cretan shore (34–66), her consolation by Venus (66–76).

Galatea (the name Theoc. 6 and 11, Callim.) is a pretext. The ode (in this unlike Pindar) closes with the myth, one aspect of which is chosen for detailed lyric treatment. Cf. the structure of 3. 11 and 3. 5. But in 4. 4. 72 and 1. 12. 49, Horace returns after the myth (history) to the person honored.

For propempticon to a lady, cf. Ov. Am. 2. 11 ; Propert. 1. 8.

For legend of Europa, cf. Il. 14. 321; Mosch. Idyll. 2 ; Ov. Met. 2. 836 ; Fast. 5. 605 ; Lucian, Dial. Mer. 15 ; Anacreontea, 35. It had been treated also in lyric by Stesichorus, Bacchylides, and Simonides. Cf. further Spenser, Muiopotmos, F. Q. 3. 11. 30 ; Landor, Europa and her Mother ; Tenn., Palace of Art.

There is an amusing travesty of the myth by Bürger. It has been a favorite theme of art in ancient and modern times.

1. **impios** : emphatic, as *hostium* (21), in antithesis with *ego* (7). The powers of evil are to spend their malice on the wicked ; *I* will invoke the good to guard *thee.*—**parrae** : unknown ; *owl* will do. —**recinentis** : probably of insistent *droning* repetition. 'The moping owl does to the moon complain.' Cf. 1. 12. 3. The omens mentioned are 'signs seen on the way,' ἐνόδιοι σύμβολοι (Aesch. Prom. 487).

2. **ducat** : *attend.*

3. **rava** : Epode 16. 33, *ravos leones*, *tawny*, *fire-eyed.* Lanuvium lay on a height (*decurrens*), about a mile east of the Appian Way, the route to Brundisium and Greece.

5. **rumpat** : it is quibbling to object that the same journey cannot be attended and broken off by bad omens. If Galatea was superstitious, she would turn back and start with happier auspices. Gaston Boissier, Religion Romaine, 1. 15.

6. **per obliquum** : i.e. darting athwart. — **similis sagittae** : Aeschylus, Eumen. 181, calls the arrow πτηνὸν ἀργηστὴν ὄφιν. Dante, Inferno, 25, Come il ramarro . . . Folgore par, se la via attraversa ; *ibid.* 8. 13 ; Verg. G. 4. 313.

7. **mannos** : Gallic *ponies*, Epode 4. 14. n. — **cui** : i.e. *ei cui timebo . . . suscitabo* (11).

9–12. In writing Sapphics it is often necessary to choose between giving nothing or an entire strophe to the expression of an idea. Hence perhaps this awkward expansion of the simple thought, 'I will prevent (anticipate) bad omens with good.' — **stantes** : *stagnant.* Or does it suggest the dead lull before the shower ? For the signs of rain, cf. Arat. Phaen. 949 ; Verg. G. 1. 388.

10. **divina avis** : cf. 3. 17. 12 ; Lucret. 5. 1083 ; A. P. 218,

divina futuri; Milton, P. L. 9, 'Yet oft his heart, divine of something ill'; *ibid.* 7, (birds) that 'wedge their way *intelligent of* seasons.' Verg. G. 1. 415 denies that it is *quia sit divinitus illis* | *ingenium.*

11. **oscinem**: for special force and distinction from *praepes*, cf. Lex. s.v. *oscen;* Verg. Aen. 3. 361.

12. **solis ab ortu**: the lucky quarter. Cf. *laevus*, 15; *solis ab*, 4. 15. 16.

13. **sis**: optative. — **licet** helps fill the measure. *Sis licet* is phraseological (Plaut. Rud. 139). But the suggestion *per me licet* is not really wanted. Yet cf. Propert. 1. 8. 17, *sed quocumque modo de me periura mereris,* | *Sit Galatea tuae non aliena viae.* The smooth sweetness of this strophe seems intentional.

14. **memor nostri**: a formula. Cf. 3. 11. 51. n.

15. **laevus**: boding ill on the left. Cf. Verg. Ecl. 9. 15, *sinistra . . . cornix.* In augural usage *laevus* was propitious. Cf. Lex. s.v. II. C. The Augustan poets generally follow Greek usage, which conforms to the natural associations of 'right' and 'left.'

16. **vaga**: *on the wing* — to the pools (10). Cf. 4. 4. 2. n.

18. **pronus**: Lex. I. B. Cf. 1. 29. 11, 4. 6. 39, for other uses of the hardworked word. — **Orion**: 1. 28. 21. n. — **quid sit**: Sat. 1. 6. 15; Epp. 1. 11. 7; almost 'all about.' — **ater**: *fatal*, 1. 28. 13, *atrae;* or, in the darkness of the storm, 2. 16. 2; Macaulay cited on 1. 3. 20, and Regillus 36, 'So comes the squall blacker than night | Upon the Adrian main'; or, when its waves blacken under the wind (1. 5. 7. n.; Verg. Aen. 3. 195), so contrasting with the bright sky overhead (*albus Iapyx*, 1. 7. 15).

19. **novi**: he had crossed to Greece. Cf. also 2. 6. 7; 3. 4. 28. — **sinus**: Epode 10. 19; Catull. 4. 9, *trucemve Ponticum sinum;* F. Q. 2. 7. 14, 'And in frail wood on *Adrian gulf* doth fleet.'

19–20. **quid . . . peccet**: his misdeeds; possibly his treachery. Cf. Lucret. 2. 557.

20. **Iapyx**: 1. 3. 4.

21. **hostium**: *hostibus eveniat* was almost proverbial. Cf. Ov. A. A. 3. 247; Propert. 4. 7. 20; Verg. G. 3. 513. See 1. 21. 13–16; Apoll. Rhod. 4. 448, δυσμενέων ἐπὶ παισὶν. — **caecos**: *un(fore)seen*, i.e. squalls. Cf. 2. 13. 16, *caeca . . . fata;* Verg. Aen. 3. 200, *caecis erramus in undis*, 'where no way appears'; cf. Tenn., Talk-

ing Oak, 'those *blind motions* of the spring, | That show the year is turned.'

22. **sentiant**: 2. 7. 10; 4. 4. 25. — **orientis**: *surgentis* normal of wind. Cf. Verg. Aen. 3. 481, *surgentes Austros.*

23. **nigri**: 1. 5. 7. n. Note the r-sounds. Cf. Pope, 'But when loud surges lash the sounding shore | The hoarse, rough verse should like the torrent roar.'

24. **verbere**: cf. 3. 1. 29; 3. 12. 3; Verg. Aen. 3. 423, *et sidera verberat unda;* Ov. Trist. 1. 4. 8; Procl. Hymn. 6, Κῦμα | πάντα πολυφλοίσβοισιν ἑοῖς ῥεέθροισιν ἱμάσσον. The wind lashing the waves is more common. Cf. Anth. Pal. 5. 180. 5; 7. 696; Lucret. 6. 115.

25–26. **doloso credidit**: see 1. 6. 9. n.; 3. 5. 33.

26. **latus**: 2. 7. 18.

26–27. **scatentem beluis**: 1. 3. 18; 4. 14. 47.

27. **medias fraudes**: the perils that environed, or possibly the ruse that betrayed her. She had come into the midst of dangers, or the ambush planned by Zeus.

28. **palluit audax**: but now so bold, paled with fear at. So *expalluit* trans., Epist. 1. 3. 10. Contrast the oxymoron of 3. 20. 3. Cf. Ov. Met. 2. 860, *metuit contingere primo;* 868–869, *ausa est . . . tergo considere tauri;* 873, *Pavet haec, litusque ablata relictum | respicit.*

29. **nuper**: pointing the contrast between the picture in 29–30 and that in 31–32. — **studiosa**: *puellari studio*, Ov. Met. 5. 393, of Proserpina in like case.

30. **debitae**: 1. 36. 2; 2. 7. 17.

31. **sublustri**: Verg. Aen. 9. 373, *sublustri noctis in umbra;* Shaks. M. N. Dream, 2. 1, 'Didst thou not lead him through the *glimmering night?*' These two lines follow Moschus, 2. 127. Cf. Spenser, Muiopotmos, 'But (Lord!) how she in every member shook, | When as the land she saw no more appear, | But a wild wilderness of waters deep: | Then 'gan she greatly to lament and weep.'

33 sqq. The bull vanishes, and Venus consoles the conscience-stricken maid, pending the return of the god in his proper shape. Moschus, 2. 158, and Lucian, Dial. Mar. 15, are more direct.

33. **simul**: 1. 9. 9. n. — **centum**, etc.: Homer's Κρήτη ἑκατόμ-

πολις, Il. 2, 649, was a literary commonplace; Epode 9. 29; Verg. Aen. 3. 106; Sen. Tro. 830, *urbibus centum spatiosa Crete;* 'In the hundred cities of Crete such glory was not of old,' Swinb. Ode on Insurrection in Candia.

34. **pater**: in Homer, Il. 14. 321, Phoenix; in Ovid and Lucian, Agenor.

35. If **filiae** is dat. agent, *nomen* refers to *pater;* if, preferably, genitive, she breaks off incoherently: 'Father — nay, I have renounced the name of daughter.' Cf. Andromache's cry, Il. 22. 477, Ἕκτορ, ἐγὼ δύστηνος; Eurip. Medea, 166. Note the nominatives in exclamation.

36. **victa**: Ov. Met. 13. 663, *victa metu pietas.*

37. **unde quo**: the eager Greek double interrog. of excitement, τίς πόθεν, and the like; Verg. Aen. 10. 670, *quo feror, unde abii.* But there may be also a hint of the Greek, ἀπὸ οἵας . . . ἐς οἵαν (Thucyd. 7. 75), i.e. from that flowery mead to this desolate shore. — **una mors**: seems quasi-proverbial, like Greek 'die many times.' Cf. Propert. 5. 4, 17, *et satis una malae potuit mors esse puellae?*

38. **virginum**: the plural generalizes and softens. — **culpae**: dat.; see 3. 6. 17. — **vigilans**, etc.: do I wake, or am I innocent, and is it all a dream?

39. **vitiis**: suggests and avoids *vitio.*

40. **ludit**: 3. 4. 5; Verg. Aen. 1. 408.

41. **vana quae**: cf. *nota quae,* 1. 2. 10; *proxima quae,* Verg. Aen. 3. 397. Others, *vana, quae* against rhythm and idiom. — **eburna**: the ivory gate of false dreams is well known from Verg. Aen. 6. 898; Odyss. 19. 562.

42. **meliusne**: self-taunting irony.

42–43. **fluctus . . . longos**: not Homer's κύματα μακρά, but the τόσσην ἅλα of Moschus, 2. 153. Cf. 3. 3. 37, *longus pontus.*

43. **recentes**: cf. 4. 1. 32. n.

45. **siquis**: Horace's familiarity with Greek makes it safe to say that this is a wish passing into a condition. The bull has disappeared.

46. **lacerare**: cf. l. 71; the big words, *frangere, enitar,* express the *impotens ira* of the petulant girl.

47. **modo . . . amati**: she had twined its horns with flowers. Ov. Met. 2. 868; καὶ κύσε ταῦρον, Mosch. 96.

49. **impudens**: cf. 3. 11. 30, *impiae*.

50. **Orcum moror**: to keep death or Charon waiting is a familiar expression in Greek. Eurip. Alcest. 255. Cf. l. 58, *quid mori cessas?* Stat. Theb. 7. 364.

52. **nuda**: may, but need not, mean defenseless. With the whole cf. Catull. 45. 6, *Solus in Libya Indiaque tosta | caesio veniam obvius leoni;* Shaks., All's Well, 3. 2, 'better 'twere | I met the ravin lion when he roared | With sharp constraint of hunger.'

53. **decentes**: cf. 1. 4. 6. n.

54. **sucus**: she was still, like Sir John Suckling's 'Bride,' and the girl in Terence, 'full of juice,' *corpus solidum et suci plenum* (Ter. Eun. 318). Cf. *arida*, 2. 11. 6; ὀπὸς ἥβης, Anth. Pal. 5. 258.

55. **praedae**: with self-pity. — **speciosa**: *still fair*. A solicitude avowed by Sir John Falstaff ('a death that I abhor; for the water swells a man') may be permitted a coquettish girl. But the feeling is a 'survival' of primitive beliefs. Cf. Odyss. 11; Verg. Aen. 6. 494; Soph. Antig. 817; Stat. Silv. 2. 1. 154; Chariton, 1. 5. 7, θάψωμεν Καλλιῤῥόην ἔτι καλήν; F. Q. 1. 10. 42, 'Ah, dearest God, me graunt, I dead be not defoul'd!'

57. **pater urget**: his stern image pursues her; but the words that follow belong still to her soliloquy. For *urget*, cf. 1. 22. 20; Ep. 17. 25; Milton, P. L. 1, 'but torture without end | still *urges*.'

58–59. **potes hac . . . zona**: everything is ready.

59. **bene**: bitter irony. Cf. *non bene*, 2. 7. 10. The zone was the symbol of maidenhood. Odyss. 11. 245; Catull. 2. 13.

60. **laedere collum**: perhaps intentional μείωσις. But we must not overinterpret. The prosaic *elidere fauces* would be hard to manage. Cf. 2. 13. 6. n. The heroines of Greek tragedy choose hanging as method of suicide.

61. **sive**: 1. 15. 25. — **rupes**, etc.: the cliffs and the jagged rocks below made sharp for thy death. Cf. Io in Aesch. Prom. 748.

62. **procellae**: the gale that will waft her out and down.

63. **erile**: set by a mistress. So *erilis filius*, 'master's son.'

64. **carpere pensum**: to card the stint of wool, and aid the mistress in spinning, was the traditional task of the bond maiden. Il. 6. 456; Propert. 4. 5. 15.

65. **regius sanguis**: emphasizing the ignominy. So Creusa, Verg. Aen. 2. 785–786, *non ego . . . Graiis servitum matribus ibo |*

Dardanis et divae Veneris nurus. For *sanguis*, cf. 2. 20. 6; 4. 2. 14. — **tradi**: to her mercies. Cf. the treatment of Andromache by Hermione, Eurip. Andr.

66–67. **barbarae**: not Greek or Latin, 1. 29. 6. Europa herself is 'barbarian.' But Horace has the plaints of Greek tragedy in mind. Cf., however, 3. 5. 49; 4. 12. 7, 'cruel.' — **paelex**: and hence an object of jealousy, 3. 10. 15; Epode 3. 13. — **aderat**: dramatically — we see her approach with mocking smile while the heroine declaims. — **perfidum**: cf. 1. 22. 23; 2. 12. 14.

67–68. **remisso . . . arcu**: his bolt was shot. Somewhat differently Tenn., Eleanore, 7, 'His bow-string slacken'd, languid Love, | Leaning his cheek upon his hand, | Droops both his wings, regarding thee.'

69–70. **lusit**: sc. Venus. — **irarum**: see 2. 9. 17; 4. 9. 38 for gen.

71. **cum**: *tunc cum.* — **laceranda**, etc., mocking repetition of 45.

73. **uxor . . . esse**: by Greek idiom for *te uxorem esse.* But *disce*, below, favors 'knowest not how to comport thyself as.'

74. **mitte**: 3. 8. 17.

75. **sectus orbis**: half the world, which some divided into two parts (Sall. Jug. 17; Varro, L. L. 5. 31; Isoc. Pan. 179; Pliny, N. H. 3. 5); others into three (Pind. Pyth. 9. 8; Cic. de Nat. Deor. 2. 165; Ov. Fast. 5. 617). In Moschus, she dreams that two continents contend for her.

76. **nomina**: 4. 2. 3. n.; Ov. Met. 15. 96, *nomen.* — **ducet**: so Sat. 2. 1. 66, *duxit . . . nomen.*

ODE XXVIII.

A summons to Lyde to celebrate the festival of Neptune (Neptunalia, July 23), not in the company of the picnicking mob, but with good old Caecuban wine and Amoebean song at home.

1–2. A happy thought. Cf. Tibull. 2. 1. 29, *non festa luce madere | est rubor errantes et male ferre pedes.*

2. **prome**: 1. 36. 11. — **reconditum**: 1. 20. 3; 2. 3. 8; Ep. 9. 1.

3. **strenua**: if we could determine the controversy which rages in Germany as to whether Lyde is the severe housekeeper at the Sabine farm (like the 'Lyddy' of Felix Holt), or a casual flute girl,

we should know whether *strenua* is to be taken as an attribute, or adverbially with *prome*.

4. Cf. F. Q. 2. 11. 1, 'What war so cruel, or what siege so sore | As that which strong affections do apply | Against the fort of reason evermore.' Cf. 3. 21. 14; 4. 12. 28, for the moral. For the image, cf. further, Munro on Lucret. 2. 7, *bene quam munita tenere | edita doctrina sapientum templa serena;* Wordsworth, 'Students with their pensive citadels.'

5. **inclinare**: cf. *inclinato iam in postmeridianum tempus die* (Cic. Tusc. 3. 3. 7); *Sol meridie se inclinavit* (Livy, 9. 32. 6); *Sol inclinat* (Juv. 3. 316); *inclinabat dies* (Tac. Ann. 12. 39. 2); δειελινὸν κλίνοντος ὑπὸ ζόφον ἠελίοιο (Apoll. Rhod. 1. 432). The whole heaven revolves, carrying the sun and stars with it. Cf. Lucret. 2. 1097, 5. 510; Verg. Aen. 2. 250; Milton, P. L. 4, 'for the sun | *Declined* was hasting now with prone career | To th' ocean isles, and in th' ascending scale | Of heaven the stars that usher evening rose.'

6. **et**: *and yet.* — **stet volucris**: cf. on 1. 6. 9; 1. 11. 7; 4. 13. 16.

7. **deripere**: cf. 3. 21. 7, the strong word like the reproachful *parcis* expresses impatient haste. — **horreo**: i.e. the *apotheca*. Cf. on 3. 8. 11.

8. **cessantem**: cf. on 3. 27. 58; 1. 27. 13. To his impatience it seems to linger. — **Bibuli**: the *fainéant* consul with Caesar, B.C. 59, when the wits dated their letters, *Iulio et Caesare consulibus.* The name *Bibulus* is ominous. For dating of wine, cf. 3. 21. 1; 3. 8. 12.

9. The result is the same, whether *nos* means *we*, and *invicem*, *in turn*, 'I' being implied for l. 10, or (preferably) *nos* is 'I,' and *invicem*, *in my turn*.

10. **virides**: cf. on 1. 17. 20; Epode 13. 16. Sea-goddesses wear the hues of 'the pale-green sea-groves' (Tenn. The Merman).

11. **curva**: 1. 10. 6. — **recines**: 3. 27. 1; 1. 12. 3.

12. Cf. 1. 21. 3; 1. 15. 17; 1. 12. 22; 1. 21. 2.

13. **summo carmine**: apparently, we will join in a final hymn to Venus (eam) *quae . . . tenet.* For *summo*, cf. Epp. 1. 1. 1, *summa dicende Camena.* — **Cnidon**: cf. on 1. 30. 1.

14. **tenet**: cf. 3. 4. 62. — **Cycladas**: cf. on 1. 14. 19–20; Verg. Aen. 3. 126.

15. **iunctis . . . oloribus**: so 4. 1. 10. In Sappho, Aphrodite's car is drawn by στρουθοί, *sparrows*. Statius, Silv. 1. 2. 141, Silius, 7. 440, assign her a team of swans. So Ovid, Met. 10. 708, 718. English poets vary. Spenser, Prothal. 63, 'that same pair (of swans) | Which through the sky draw Venus' silver team'; Shaks. R. and J. 2. 5, 'Therefore do nimble-pinioned doves draw love.' Cf. Tempest, 4. 1, 'dove-drawn'; Marlowe, Hero and Leander, 'and then God knows I play, | With Venus' swans and sparrows all the day'; 'His mother's doves and team of sparrows' (Lyly, Cupid and Campaspe). — **iunctis**: 'like Juno's swans | Still they went coupled and inseparable' (Shaks.).

16. **dicetur**: hence perhaps *ea cantabitur*, not *eam cantabimus*, above, l. 13. — **nenia**: not a dirge, as 2. 1. 38, but a sweet and low, plaintive good-night song.

ODE XXIX.

Come, Maecenas, to the wine and roses that await you at the Sabine farm. Linger no more amid the smoke and din of Rome, gazing longingly from the cloud-capt towers of your gorgeous palace towards Tusculum and Tibur. Luxury palls at times. Come, 'give thy soul a loose, and taste the pleasures of the poor.' The dog-star rages; the midsummer midday quiet holds the hill. 'Tis better up in a villa than down in the city. A truce to cares of state. God veils the future from us. The course of our life is a rushing stream. To-day only is ours. The well-filled hour is a gift which, once granted, God himself cannot withdraw. Cruel Fortune loves to sport with the life of man; but I will be no stop for her finger to play what tune it will. If she smile, 'we smile the lords of many lands'; and if she frown, 'we smile the lords of our own hands.' When the Southwester descends on the Aegean, and the wealthy merchant grovels in prayer lest he be driven to 'enrobe the roaring waters with his silks,' my little life-boat and the great Twin Brethren shall bear me safely through the storm.

Lines 25–28 point to the date of Augustus' absence in the West, B.C. 25 and 26.

There is a translation by Sir John Beaumont (Johnson's Poets, 6. 19). Dryden's Pindaric Paraphrase is a classic. See also the Sargent prize translation, Scribner's Magazine, vol. 8, p. 683.

1. **Tyrrhena**: cf. 1. 1. 1. n. For the hypallage, cf. Epode 10. 12. n.; Munro on Lucret. 1. 474; 4. 734.

2. **verso**: tipped, decanted, *broached.* The *cadus* held about five gallons. — **lene**: *mellow.* Cf. 3. 21. 8; Epp. 1. 15. 18.

3. **flore . . . rosarum**: 2. 3. 14; 3. 15. 15; 4. 10. 4; Simon. fr. 148, *ῥόδων ἀώτοις*; Browning, Fra Lippo Lippi, 'Flower o' the rose, | If I've been merry what matter who knows?'

4. **tuis**: cf. 2. 7. 20, *tibi destinatis.* — **balanus**: 'ben nut.' See Lex.; 'Arabian dew' or 'Tirian balm' will serve. Cf. Herrick, 201, 'Now raignes the Rose, and now | Th' Arabian Dew besmears | My uncontrolled brow, | And my retorted haires.'

5. **iamdudum**: he has been waiting. So Epp. 1. 5. 7, *iamdudum splendet focus et tibi munda supellex.*

6. **ne**: some Mss. read *nec.* — **udum**: 1. 7. 13; 4. 2. 30; Ov. Fast. 4. 71, *et iam Telegoni iam moenia Tiburis udi | Stabant.* — **Aefulae**: in the hills between Praeneste and Tibur. Formerly misspelled *Aesulae* (Livy, 26. 9. 9). Cf. Clough, Amours de Voyage, 'Seen from Montorio's height Tibur and Aesula's hills.'

8. **Telegoni iuga**: Tusculum, founded by Telegonus, son of Circe and Ulysses, who traveled in search of his father and unwittingly slew him in Ithaca. Arist. Poet. 14; Hygin. Fab. 127; Epode 1. 29.

9. **fastidiosam**: 3. 1. 37, *that palls, cloys;* Propert. 1. 2. 32, *taedia dum miserae sint tibi divitiae. Fastu — taedium* (?). 'Deep weariness and sated lust made human life a hell.' For this Roman ennui, cf. Lucret. 3. 1060 sqq.; Victor Hugo, Odes et Ballades, 4. 8.

10. **molem**: *pile* (2. 15. 2), his palace on the Esquiline. See Sat. 1. 8. 14; Lanciani, Ancient Rome, p. 67; Merivale, 4. 199; Epode 9. 3. From its tower, the *turris Maecenatiana*, Nero was said to have watched Rome burn (Suet. Nero, 38). It commanded the entire Campagna towards Tusculum and Tibur.

11. **ŏmitte**: 1. 16. 19, *stĕtere;* Epp. 1. 18. 79, *omitte tueri.* — **beatae**: 1. 4. 14; 3. 26. 9.

12. A famous line. Cf. Tenn. In Mem. 89, 'The dust and din and steam of town.' To Rev. F. D. Maurice, 'far from noise and smoke of town'; Stat. Silv. 1. 1. 65, *Septem per culmina caelo | it fragor et magnae vincit vaga murmura Romae;* Arnold, Resignation, 'Here, whence the eye first sees, far down | Capp'd with faint smoke the noisy town.'

13. **gratae**: sc. *sunt.* — **vices**: *change* (Quint. 1. 12. 5).

14. **mundae**: 1. 5. 5; Sat. 2. 2. 65; Epp. 2. 2. 199. — **sub lare**: i.e. beneath the *humble roof.* Cf. 1. 5. 3; 1. 12. 44.

15. **aulaeis**: *tapestries*, strictly canopies above the dining-hall, *triclinium* (Verg. Aen. 1. 697; Sat. 2. 8. 54). — **ostro**: the purple of tapestries and upholstery (Lucret. 2. 35–36).

16. **explicuere**: gnomic. Sat. 2. 2. 125, *explicuit vino contractae seria frontis.*

17. **clarus occultum**: 1. 6. 9. n.; Epist. 1. 12. 18, *obscurum.* Cepheus, King of Aethiopia, the father of Andromeda, was 'sphered up with Cassiopeia' her mother — 'that starr'd Ethiop queen that strove | To set her beauty's praise above | The Sea-nymphs, and their pow'rs offended' (Milton, Il. Pens.; Ov. Met. 4. 667). The constellation begins to show bright the light hidden before early in July.

18. **ostendit**: Catull. 62. 7, *nimirum Oetaeos ostendit noctifer ignes.* — **Procyon**: (lit. *antecanis*) the minor dog-star rises in the morning, July 15, about eleven days before Sirius the 'dog of Orion.' — **furit**: Pope, 'the dog-star rages'; Dryden, 'The Syrian (*sic*) star | Barks from afar.'

19. **stella . . . Leonis**: Regulus, α Leonis, rises July 30. — **vesani**: the word, A. P. 455; the thing, Epp. 1. 10. 16, *et rabiem Canis et momenta Leonis;* Mart. 9. 90. 12, *et fervens iuba saeviet leonis.* Cf. *insana*, 3. 7. 6.

20. **siccos**: also in sense of 4. 12. 13.

21–24. A summer picture. Cf. Tenn., Œnone, 'For now the noonday quiet holds the hill'; Theoc. 7. 22; Tibull. 1. 1. 27; Sellar, p. 180; Odes, 2. 5. 6; 3. 13. 9–12; and the idyll of spring, 4. 12. 9–12.

22–23. **horridi**: *shagged*, the god of the bush is bushy. Cf. 4. 5. 26. n. — **Silvani**: Epode 2. 22. n.

23–24. **caret . . . ventis**: 'No stir of air was there, | Not so much life as on a summer's day | Robs not one light seed from the feathered grass' (Keats, Hyperion).

25. **tu**: 2. 9. 9. n. — **status**: *policy*, *constitution.* As vague a word as *ratio*, *res causa.* Maecenas had been chief counselor in the establishment of the new constitution of the Empire. Dio, 52. 16. He would feel the burden of responsibility in Augustus' absence. For the tone of the strophe, see 2. 11. 1–4; 3. 8. 16–20.

26. **urbi**: with *times* preferably — *Urbi et Orbi*, of course.

27. **Seres**: 1. 12. 56; 4. 15. 23, ironical hyperbole. — **regnata**: 2. 6. 11. — **Cyro**: 2. 2. 17. n.

28. **Bactra**: Xen. Cyr. 1. 1. 4, ἦρξε δὲ καὶ Βακτρίων. A Greek Bactrian kingdom existed circa 250–125 B.C. The remotest Parthian province is put for the Parthian Empire. Propert. 4. 1. 16, *qui finem imperii Bactra futura canent.* — **Tanais**: i.e. *Tanain prope flumen orti* (4. 15. 24), the Scythians. Cf. 2. 9. 21; 2. 20. 20. — **discors**: and so less dangerous to us. 3. 8. 19.

29. **prudens**: 1. 3. 22. n. For the commonplace, cf. Pind. O. 12. 7–9; Solon, fr. 17; Isoc. 13. 2; Eurip. Alcest. 785; Thucyd. *passim;* Benn, Greek Philosophers, 1. 46; 2. 126; Peele, 'But things to come exceed our human reach | And are not painted yet in angel's eyes'; Pope, Essay on Man, 'Heaven from all creatures hides the book of fate | All but the page prescribed the present state'; Arnold, To a Gipsy Child, 'The Guide of our dark steps a triple veil | Betwixt our senses and our sorrow keeps'; Emerson, Experience, 'God delights to isolate us every day, and hide from us the past and the future. . . He draws down before us an impenetrable screen,' etc. Cf. Bacchyl. 16. 32, 10. 45.

30. **caliginosa**: Juv. 6. 556, *et genus humanum damnat caligo futuri;* Theog. 1077, ὄρφνη γὰρ τέταται. — **premit**: 1. 4. 16.

31. **ridet**: 'The gods laugh in their sleeve | To watch man doubt and fear' (Arnold, Emped.); 'But God laughs at a man who says to his soul, Take thy ease' (Cowley, Of Myself); 'And how God laughs in heaven when any man | Says "Here I'm learned, this I understand"' (Mrs. Browning). Cf. also, Psalms 2. 4; Aesch. Eumen. 560; Milt. P. L. 8, 'perhaps to move | His laughter.' — **mortalis**: emphasizing the θνητὰ φρονεῖν of the Greeks. Cf. 2. 16. 17; 1. 4. 15; 1. 11. 6; 4. 7. 7.

31–32. **ultra fas**: 1. 11. 1.

32. **trepidat**: 2. 11. 4; 2. 3. 12. We need not take it definitely of unlawful pryings into futurity, but merely of man's vain agitations — *l'homme s'agite.*

32–33. **quod adest . . . componere**: τὸ παρὸν θέσθαι καλῶς, 'Improve the present hour, for all beside (*cetera*) | Is a mere feather on the torrent's tide' (Cowper, On Bill of Mortality, 1788).

32. **memento**: 1. 7. 17; 2. 3. 1.

33. **aequus**: 2. 3. 1. n. — **cetera**: 1. 9. 9.

33–34. **fluminis ritu**: 3. 14. 1; A. P. 62; Sat. 2. 3. 268, *tempestatis prope ritu.* For comparison of life to personified river, cf. Words. River Duddon, 9, 32, 33; Arnold, Sohrab and Rustum, *in fine;* Shelley, Alastor, etc.

34. **medio**: cf. 4. 7. 3–4; 1. 2. 18. — **alveo**: 3. 7. 28.

35. **cum pace**: A. G. 248; B. 220; G. L. 399; H. 419. III. The line too flows peaceably. — **Etruscum**: for elision, cf. 2. 3. 27.

36. **adesos**: for wave-worn pebbles, cf. Theoc. 22. 49.

37–41. For river in flood, cf. 4. 14. 28; Ov. Met. 1. 285; Lucret. 1. 281; Verg. G. 1. 481; Aen. 2. 496, 12. 523; F. Q. 2. 11. 18.

39. **clamore**: Il. 17. 165; Verg. Aen. 3. 566.

40. **diluvies**: 4. 14. 28; Lucret. 5. 255, 6. 292, *ad diluviem revocari. diluvium* normal. — **quietos**: sc. before. Cf. *occultum*, 17. Cf. 1. 31. 7, *quieta.*

41. **inritat**: cf. Milton's 'vexed the Red Sea coast'; Tenn., 'vext the dim sea.' — **amnes**: *its waters*, or possibly the minor tributary streams. See Pliny, Epp. 8. 17. — **potens sui**: ἐγκρατὴς ἑαυτοῦ, αὐτάρκης. 'This man is freed from servile bands | Of hope to rise, or fear to fall; | *Lord of himself*, though not of lands; | | And having nothing, yet hath all' (Sir H. Wotton). Cf. Epp. 1. 16. 65.

42. **in diem**: Sat. 2. 6. 47 — with *dixisse; in diem vivere* is to live from hand to mouth.

43. **vixi**: see Seneca's sermon on this text, Epist. 12; Cowley, Of Myself, 'But boldly say each night, | To-morrow let my sun his beams display | Or in clouds hide them — I have lived to-day'; Emerson, Works and Days, 'so that I shall not say . . . "Behold, also an hour of my life has gone" — but rather, "I have lived an hour."' — **cras**: cf. Martial, 2. 90. 3; 1. 15. 11, *non est, crede mihi, sapientis dicere 'vivam'; | Sera nimis vita est crastina; vive hodie;* Herrick, 656, 'Drink wine, and live here blithefull, while ye may: The morrow's life too late is, Live to-day.' But that is rather the lighter vein of 1. 11. 8. Stoic and Epicurean unite in the faith that respect for the present hour is the only wisdom.

44. **polum**: 1. 28. 6. — **pater**: 1. 2. 2.

45. **puro**: 3. 10. 8. n. — **inritum**: *void; diffinget*, 1. 35. 39, *recast*, reshape; *infectum*, *undone*, are cumulative expressions of

the old thought: 'But past who can recall, or done undo? | Not God omnipotent, nor Fate' (Milton, P. L. 9). Cf. Pind. O. 2. 18–20; Theog. 583; Simon. fr. 69; Agathon in Aristot. Eth. 6. 2; Tenn. In Mem. 85, 'The all-assuming months and years | Can take no part away from this'; Pliny, N. H. 2. 27; Plato, Protag. 324 B.

48. **fugiens**: 1. 11. 7. n. — **hora vexit**: some insist that *vexit* = *avexit* into the past because of *semel* (1. 24. 16). But *semel* can mean what is once (for all) mine as well as what is once past; and the hours as bringers of gifts are a tradition of poetry. Homer, Il. 21. 450; Theoc. 15. 104; Spenser, Epithal. 'But first come ye fair Hours,' etc.; Mrs. Browning, Son. fr. Port. I., 'I thought once how Theocritus had sung | Of the sweet years, the dear and wished-for years, | Who each one in a gracious hand appears | To bear a gift for mortals, old or young'; Congreve, Mourning Bride, 1. 1. 7; Tenn., Love and Duty, 'The slow, sweet hours that bring us all things good, | The slow, sad hours that bring us all things ill.' See also 3. 8. 27, *dona — horae*, and for *vexit*, Verg. G. 1. 461, *quid vesper serus vehat;* Lucret. 3. 1085, *posteraque in dubiost fortunam quam vehat aetas.*

49–56. **Fortuna**, etc.: see Dryden in Lyra Elegantiarum, 87.

49. **saevo laeta**: 1. 6. 9. n.; Boeth. Cons. Phil. 2. 1, *gemitus dura quos fecit ridet; sic illa ludit, sic suas probat vires.*

50. **ludum**: 2. 1. 3. n.; Sat. 2. 8. 62; 1. 34. 15–16; 1. 35; Tenn. Enid's Song in Geraint and Enid; Anth. Pal. 10. 64, 10. 80; Juv. 6. 608; F. Q. 3. 7. 4, 'That fortune all in equal lance (scales) doth sway | And mortal miseries doth make her play.'

53. **laudo manentem**, etc.: 'I can enjoy her while she's kind; | But when she dances in the wind, | And shakes her wings and will not stay, | I puff the prostitute away: | The little or the much she gave, is quietly resigned: | Content with poverty my soul I arm; | And virtue, tho' in rags, will keep me warm' (Dryden). Cf. The Newcomes; Burns, 'Blind chance, let her snapper and stoyte on her way; | Be't to me, be't frae me, e'en let the jade gae.' — **manentem**: a rare coin of Commodus is inscribed, FORTUNAE MANENTI. Plutarch (de Fort. Rom. c. 4) said that Fortune laid aside her wings when she came to the Romans. So the Greeks worshiped a Wingless Victory.

54. **Pennas**: cf. 1. 34. 15. Cf. Fronto, Orat. p. 157, ed. Naber.

Fortunas omnes cum pennis, cum rotis, cum gubernaculo reperias. — **resigno**: so Epp. 1. 7. 34. Apparently a commercial term = *rescribo* (Festus), I make an entry on the opposite side, and so cancel the debt, *repay*, *resign*. See Lex. s.v. II.

55. **virtute . . . involvo**: *in the cloak of my virtue.* So the women in Plato, Rep. 457 A, are clothed in virtue, as Tennyson's Godiva is 'clothed on with chastity.'

56. **sine dote**: choosing Poverty for a bride, like St. Francis, in Dante.

57. **non est meum** is *sermo familiaris.* Cf. Plaut. As. 190. — **mugiat**, etc.: 3. 10. 6. n.; 1. 14. 5–6.

58. **miseras**: *craven*, *abject*, *groveling.*

59. **decurrere**: Verg. Aen. 5. 782, *preces descendere in omnes;* Herod. 1. 116, *καταβαίνειν.* — **votis pacisci**: contemptuously of the mercantile conception of prayer. Cf. 1. 31. 1; Plato, Euthyphro, 14 E.

60–61. **merces addant**: M. of V. 1. 1, 'dangerous rocks | Which, touching but my gentle vessel's side, | Would scatter all her spices on the stream, | Enrobe the roaring waters with my silks.'

61. **avaro . . . mari**: 1. 28. 18, *avidum;* Shaks. Hen. V. 1. 2, 'And make your chronicles as rich with praise | As is the ooze and bottom of the sea | With sunken wreck and sumless (sunless?) treasuries'; Rich. III. 1. 4, 'unvalued jewels | All scattered in the bottom of the sea.'

62. **biremis**: *two-oared*, not bireme with two banks of oars. The *scapha* is a light skiff, or life-boat, attached to a larger vessel. If we press the image, Horace escapes in this from the wreck of the merchantman without lamenting the wealth he abandons. But that is perhaps an over-curious interpretation, and the figure may be merely the voyage of life.

63. **Aegaeos**: 2. 16. 2. — **tumultus**: 3. 1. 26.

64. **geminusque Pollux**: cf. Catull. 4. 27, *gemelle Castor et gemelle Castoris;* Epode 17. 42. See also, 1. 3. 2. n.

ODE XXX.

Epilogue to the three books of the Odes, circ. B.C. 24–23.

'There are but two strong conquerors of the forgetfulness of men, Poetry and Architecture' (Ruskin, Lamp of Memory). Horace boasts that he has built 'A forted residence 'gainst the tooth of time and razure of Oblivion.'

For similar utterances of ancient poets, cf. Sappho, fr. 32; Propert. 4. 1. 55; Ov. Am. 1. 15. 41; Met. 15. 871 sqq.; Phaedr. Epil. bk. 4; Martial, 7. 84. 7. Cf. also Spenser's Epilogue to Shepherd's Calendar; Cowley on the Praise of Poetry; and F. T. Palgrave, Ancient and Modern Muse, 'The monument outlasting bronze Was promised well by bards of old; The lucid outline of their lay Its sweet precision keeps for aye, Fix'd in the ductile language gold.' 'Wonderful it seems to me . . . that an infirm and helpless creature, such as I am, should be capable of laying thoughts up in their cabinets of words which time as he moves by, with the revolutions of stormy and eventful years, can never move from their places' (Boccaccio, in Landor's Pentameron).

1. **exegi**: Ov. Met. 15. 871, *iamque opus exegi.* Cf. Ruskin's phrase, 'I think the Dunciad is the most absolutely chiseled and monumental work 'exacted' in our country.' — **aere**: statues and brazen tablets.

2. **regali**: cf. *regiae*, 2. 15. 1. — **situ**: loosely for '*structure*,' '*pile*.' Others, less probably, '*crumbling magnificence*,' citing Martial, 8. 3. 5. — **pyramidum**: cf. Spenser, Ruins of Time, 'In vain do earthly Princes then, in vain, | Seek with Pyramidës, to heaven aspired | . . . To make their memories for ever live,' etc.; cf. Herrick, 201, 'Trust to good verses then; they onely will aspire, When Pyramids as men, Are lost, i' th' funerall fire'; cf. 211, 'His Poetrie His Pillar.' The last poem of the Hesperides is quaintly printed as a pillar of fame. Cf. Milton's Epitaph on Shakspere, 'Under a star-y-pointing Pyramid.'

3–5. **edax**: cf. Ov. Met. 15. 234, *tempus edax rerum; nec edax abolere vetustas* (Met. 15. 872). Cf. Burns, On Pastoral Poetry, 'The teeth o' Time may gnaw Tantallan, | But thou's forever.' For tooth of time, cf. further Shaks. Son. 19, 'Devouring Time';

Otto, p. 113; Simon, fr. 176. For *imber*, cf. Pindar, Pyth. 6. 10. — **impotens**: cf. on 1. 37. 10. — **fuga**: cf. 2. 14. 1; 3. 29. 48.

6. **non omnis**: Herrick, 367, 'Thou shalt not All die.' — **pars**: cf. Ovid's *parsque mei multa superstes erit* (Am. 1. 15. 41), and his *parte tamen meliore mei super alta perennis | astra ferar* (Met. 15. 875; Sen. Tro. 382).

7. **Libitinam**: metonomy for death, or rather to avoid tautology with *moriar*, the rites of death. Cf. Lex. s.v. II. B. — **usque**: 'still' with *crescam*. — **postera**: of *after-days*, i.e. *posterorum*, 'It grows to guerdon after-days,' says Tennyson of 'praise.'

8. **crescam**: i.e. his fame. Cf. Propert. 4. 1. 34, *posteritate suum crescere sensit opus*. — **recens**: cf. Epist. 2. 1. 53, *Naevius in manibus non est et mentibus haeret | paene recens?*

8. **Capitolium**: the symbol of the eternity of Rome. Cf. 3. 3. 42; 1. 2. 3. n.; Verg. Aen. 9. 448; Ovid, Trist. 3. 7. 51. Cf. Sergeant, cited on 2. 20. 14.

9. **scandet**, etc.: there is a doubtful tradition (Lydus, *de mens.* 4. 36) that the Pontifex Maximus and the chief Vestal (virgo maxima) went up to the Capitol on the ides of March to pray for the welfare of the State. But Horace's impressive picture is symbolical.

10. **qua**: with *princeps . . . deduxisse* rather than with *dicor;* but it is virtually the same thing to be remembered as a poet in his humble birthplace, and to be remembered as one who in or from that humble place attained the poet's fame. — **obstrepit**: brawls. Cf. 2. 18. 20; 4. 14. 48; **Aufidus**: 4. 9. 2; 4. 14. 25. It was subject to freshets.

11. **pauper aquae**: cf. Epode 3. 16, *siticulosae Apuliae*. — **Daunus**: 4. 14. 26; 1. 22. 14. — **agrestium**: cf. 3. 16. 26; 4. 14. 26–27.

12. **regnavit populorum**: Pind. O. 6. 34, ἀνδρῶν Ἀρκάδων ἄνασσε. Greek gen.; cf. G. L. 383. 1. 3; H. 409, V. 3. — **ex humili potens**: cf. Soph. O. T. 454, τυφλὸς ἐκ δεδορκότος, and Milton's 'speakable of mute.' Horace always anticipates the sneers at his humble origin. Cf. 2. 20. 5; Epist. 1. 20. 20. — **potens**: cf. 4. 8. 26, *potentium vatum*. Or, with *Daunus* to save Horace's modesty.

13–14. Horace's claim to originality is that he first introduced Greek lyric measures into Latin poetry. He ignores the few

experiments of Catullus. Cf. Sellar, p. 118, and Epist. 1. 19. 19–32. — **Aeolium** : cf. 1. 1. 34 ; 2. 13. 24 ; 4. 3. 12 ; 4. 9. 12.

14. **deduxisse** : has been interpreted by *deducere coloniam*, and by such phrases as *tenui deductu poëmata filo*, Epp. 2. 1. 225 (from spinning), and *mille die versus deduci posse*, S. 2. 1. 4. — **Sume superbiam** : opposite of *pone superbiam*, 3. 10. 9. — **modos** : loosely, *the measures*, *the strains*, the sounds and special laws of the Latin tongue.

15. **Delphica** : *Apollinari*, 4. 2. 9 ; *Phoebi Delphica laurus* (Lucret. 6. 154).

16. **volens** : so θέλων, θέλουσα (Pind. and Aeschyl.), graciously. Serv. ad Aen. 1. 731, *Sic enim dicunt : Volens propitiusque sis.* Cf. Livy, 7. 26 ; 1. 16. — **Melpomene** : 1. 24. 3 ; 4. 3. 1 ; 1. 12. 2. n.

BOOK IV., ODE I.

Collecting at the age of fifty this little aftermath of occasional poems, the chief of which were written in the quasi-official capacity of poet laureate at the request of Augustus, Horace in phrases reminiscent of the earlier odes gracefully warns the friendly reader that he must no longer be regarded as the light singer of the loves. Cruel Venus shall spare him. He is too old for Cupid's wars. Paulus Maximus, young, handsome, eloquent, all accomplished, will grace her service more. Horace has ceased to dream that 'two human hearts can blend in one.' And yet . . .

For the main occasion of the book, see the introductions to 4, 5, 14, and 15. Ode 2 is a second deprecatory preface — Horace does not claim to be a Pindar. Odes 3, 6, 8, 9 proclaim the poet's proud consciousness of his own fame and the power of poetry. Ode 11 shows him still loyal to the old friendship for Maecenas. Odes 10 and 13 recall old erotic *motifs*. Ode 7 is an exquisite summary of his gentle Epicureanism tinged with poetic melancholy.

There is a translation of this ode by Jonson, Works, 3. 385 ; by Rowe, Johnson's Poets, 9. 472 ; by Hamilton, *ibid.* 15. 639. It is imitated by Pope and by Prior (Cantata).

1. **intermissa**: with *bella*. Again! after so long a respite.

2–3. **bella**: cf. on 3. 26. 2. — **moves**: cf. on 1. 15. 10. — **parce**: 2. 19. 7. — **non sum qualis**: cf. 3. 14. 27; Epp. 1. 1. 4.

4. **regno**: metaphorical. Cf. *regit*, 3. 9. 9. — **Cinarae**: apparently the only creature of flesh and blood among all Horace's Lydes and Lydias. Cf. on 4. 13. 21; Epp. 1. 14. 33, 1. 7. 28.

5. = 1. 19. 1. The love *Leitmotiv* is faintly heard again.

4–5. **dulcium . . . saeva**: cf. Sappho's γλυκύπικρον, and Catull. 68. A. 17, *dea . . . quae dulcem curis miscet amaritiem;* Theog. 1353; cf. 1. 27. 11 n.

6. **circa**: the prepositional phrase without pronoun (me) or participle is somewhat harsh. Latin has no definite article or pres. part. of *sum*. — **lustra decem**: Horace was 50, B.C. 15. Cf. on 2. 4. 24. — **flectere**: 3. 7. 25. The figure seems to be that of a hard-mouthed horse. — **mollibus**: antithesis with *durum*.

7. **imperiis**: dat. with *durum* rather than abl. with *flectere*. So *durus ad* and *durus* with complementary inf.

8. **revocant**: *re*, (more) *fitly*, or simply *back*.

9. **tempestivius**: cf. *tempestiva*, 3. 19. 27.

10. Paulus Fabius Maximus, consul B.C. 11, a friend of Ovid (ex Ponto, 1. 2; 2. 3. 75) and of Augustus (Tac. Ann. 1. 5). — **purpureis**: little more than *bright*. Cf. El. in Maec. 62, *Bracchia purpurea candidiora nive;* Vergil's *lumenque iuventae purpureum* (Aen. 1. 590); Gray's 'purple light of love,' etc. **ales**: winged, i.e. *charioted by*. — **oloribus**: cf. on 3. 28. 15.

11. **comissabere**: κωμάζειν, hie with joyous revelry. Hence *in domum*, like κ. εἰς or ποτὶ.

12. **torrere**: 1. 33. 6, 3. 19. 28. — **iecur**: 1. 13. 4. — **quaeris** with inf., 3. 24. 27.

13 sqq. **et . . . et**: the polysyndeton draws out the list of his qualities. Cf. 2. 1. 1–5; 3. 11. 25 sqq.; 1. 36. 11 sqq., *neu*. — **nobilis**: Ov. ex Ponto, 1. 2. 1, *Maxime qui tanti mensuram nominis imples.*

14. Cf. 2. 1. 13; Ov. Pont. 1. 2. 118. **non tacitus**: cf. Intr.

15. **centum**: 2. 14. 26. — **artium**: cf. Catull. 12, 8, *est enim leporum disertus puer ac facetiarum.*

16. **signa feret**: cf. Merry Wives, 3. 4, 'I must advance the colors of my love.'

17–20. And when by the grace of Venus he shall have smiled in triumph over the gifts of a lavish rival, he will dedicate her marble image in a shrine (possibly at his villa), by the lovely lakes of the Alban Hills. — **quandoque**: cf. 4. 2. 34; A. P. 359; Lex. s.v. I.

18. **muneribus**: 3. 10. 13. Abl. comp. with *potentior*. — **riserit . . . potentior**: like *risit . . . viduus*, 1. 10. 12.

19. See description of the Lago d'Albano and the Lago di Nemi in Hare's Days Near Rome.

20. **ponet**: cf. Sat. 2. 3. 183, *aëneus ut stes;* Verg. Ecl. 7. 31. So in Gk. *ἱστάναι*. — **citrea**: The Romans misapplied the name *citrus* (Vergil's Medic apple) to the African cedar. Cf. Hehn, Kultur Pflanzen, p. 431. Milt. P. R. 4, 'Their sumptuous gluttonies and gorgeous feasts | On citron tables.'

21–29. The worship of Venus in the temple of the Poet's imagination. Cf. the Temple of Augustus, Verg. G. 3. 13; of Venus, Chaucer, Knightes Tale, 1939 sqq.; of Pysche in Keats' Ode.

22. **duces**: so *ducere aerem, spiritum*. — **tura**: 1. 19. 14, 1. 30. 3. — **Berecyntia**: 1. 18. 13; 3. 19. 18. If we read *lyra . . . Berecyntia . . . tibia* (abl. instr.), *mixtis carminibus* will be abl. abs.; if we read *lyrae*, etc., with many editors and Mss., *lyrae* and *tibiae* may be gen. with *mixtis carminibus*, or, conceivably, *tibiae* gen. with *carminibus*, and *lyrae* dat. with *mixtis*. Cf. Epode 9. 5; and for *fistula*, 1. 17. 10, 3. 19. 20.

25–26. At morning song and even song. — **teneris**: 1. 21. 1.

27. **candido**: the naked foot gleams white in the dance, as in Homer. Cf. on 3. 20. 11.

28–29. **Salium**: 1. 36. 12. — **ter**: 3. 18. 16. — **humum**: 1. 4. 7, 1. 37. 2. — **me**: cf. on 1. 1. 29.

30 sqq. Cf. Sellar, p. 173. — **credula**: 1. 5. 9. — **mutui**: 3. 9. 13. Cf. Arnold, To Marguerite, 'And love, if love, of happier men. | Of happier men, for they at least | Have *dreamed* two human hearts might blend | In one, and were through faith released | From isolation without end.'

31. **certare**: 2. 12. 18; *certare mero*, Epp. 1. 19. 11. Cf. 1. 36. 13.

32. **vincire**: 1. 7. 23; 1. 4. 9. — **novis**: of spring, 1. 4. 10; or fresh-plucked, 3. 4. 12. Cf. 3. 27. 43, *recentes*.

33–40. The playful inconsistency of 3. 26. 11.

33. **Ligurine**: the imaginary personage of 4. 10.

34. **rara**: cf. 1. 13. 6; *furtim; contra, plurima lacrima* (Epp. 1. 17. 59). Or can it be, as a German editor suggests, that years have dried the source? Cf. Tenn. The Grandmother, 'Nor can I weep for the rest; | Only at your age, Annie, I could have wept with the best.'

35–36. Cf. Epode 11. 9; Catull. 51. 9, *lingua sed torpet;* Dido in Verg. Aen. 4. 76, *incipit effari, mediaque in voce resistit.* — **decora . . . inter**: synapheia. Cf. 3. 29. 35.

40. **aquas**: cf on 3. 7. 26. — **volubilis**: cf. Epp. 1. 2. 43, *labitur et labetur in omne volubilis aevum.*

ODE II.

To vie with Pindar is to essay an Icarus flight. Like a river in flood his lawless verse rushes on through Dithyramb, Paean, Epinikian, or Dirge. He is the tempest-cleaving swan of Dirce. I am the laborious bee that gathers honey from flower to flower. 'Tis thou, friend Julius, that must sing in lofty strain the pomp that shall wind down the Sacred Way and the people's joy at Caesar's vouchsafed return. Thou wilt sacrifice ten bulls in honor of the glad day. A young calf will be a fit offering for me.

Apparently composed, like 5, about B.C. 14 in anticipation of Augustus' return from the west, whither he had gone in B.C. 16 after the defeat of M. Lollius (cf. on 9) by the Sygambri. Julius Antonius may have suggested that Horace should celebrate the achievements of the emperor in Pindaric strain. Or the ode may be a deprecatory preface to 4 and 14. The failure to mention the victories of Drusus does not prove that it was written later.

Julius Antonius, the son of the triumvir and Fulvia, was brought up by his step-mother Octavia and treated as a member of the Julian house by Augustus, who married him to Marcella, the daughter of Octavia, and raised him to the consulship B.C. 10. He was the author of an Epic in twelve books, — the Diomedea. On the discovery of his intrigue with the emperor's daughter, Julia, he was put to death, B.C. 2. Cf. Vell. 2. 100; Dio. 55. 10.

For the influence of Pindar upon Horace, see Arnold, Griechischen Studien des Horaz, p. 102 sqq; cf. also notes on 1. 12. 1; 2. 1. 37; 3. 3; 3. 4. 69; 3. 11; 3. 27; 4. 4. 18 and 73.

Cowley's Praise of Pindar (Johnson's Poets, 7. 129) is an imitation of this ode.

In the seventeenth and eighteenth centuries the 'Pindaric Ode' was a recognized and very quaint literary type. Cf. Gosse, English Odes, Intr.; Garnett, Ital. Lit., p. 278.

1–4. Cf. Quintil. 10. 1. 61, *Horatius eum [Pindarum] merito credidit nemini imitabilem.* Yet he smilingly encourages (Epist. 1. 3. 9) his young literary friend *Titius*, | *Pindarici fontis qui non expalluit haustus.*

2. **Iul**(l)**e**: found in an inscription as praenomen of Julian gens. Vergil wrote *Iulus* as trisyllable. To get the required dissyllable Peerlcamp read *ille.* The use of the praenomen is familiar, but 'Julian' is always complimentary in the Augustan poets. *Iulius a magno demissum nomen Iulo* (Verg. Aen. 1. 288). 'Valerius smote down Julius | Of Rome's great Julian line' (Macaulay, Reg.). — **ceratis**: *wax-joined.* — **ope**: 1. 6. 15. — **Daedalea**: cf. on 1. 3. 34; Ov. Met. 8. 189.

3. **nititur**: cf. *nisus* (4. 4. 8); Verg. Aen. 4. 252, *paribus nitens Cyllenius alis. Soars, balances, poises, strains.* — **vitreo**: cf. on 3. 13. 1; and Wordsworth's 'glassy sea'; Arnold's 'clear, green sea'; Milton, 'On the clear hyaline, the glassy sea.' — **daturus**: cf. on 2. 3. 4.

4. **nomina**: cf. 3. 27. 76; Ov. Trist. 1. 1. 90, *Icarus aequoreis nomina fecit aquis;* Stat. Theb. 12. 625, *casurum in nomina ponti.* That the plural is merely for metrical convenience appears from Trist. 3. 4. 22, *Icarus immensas nomine signet aquas.*

5 sqq. Cf. Cowley, Praise of Pindar, 'So Pindar does new words and figures roll | Down his impetuous dithyrambic tide, | Which in no channel deigns to abide, | Which neither banks nor dikes control.' — **decurrens**: cf. Lucret. 5. 946, *montibus e magnis decursus aquai.* — **amnis**: Cicero has *flumen ingenii, flumen orationis.* Cf. Tenn. 'full-flowing river of speech'; Dante, 'quella fonte, | che spande di parlar sì largo fiume.'

6. Cf. King John, 3. 1, 'Like a proud river peering o'er his bounds'; Mids. Night's Dr. 2. 1, 'Have every pelting river made so proud, | That they have overborne their continents.' — **notas**: cf. 1. 2. 10; Ov. Met. 1. 370, *ut nondum liquidas sic iam vada nota*

secantes; Milt., Il Pens., 'while Cynthia checks her dragon yoke | Gently o'er the *accustomed* oak.' — **aluere**: cf. Tenn., 'full-fed river'; Homer, Il. 15. 621, *κύματά τε τροφόεντα.*

7. **fervet**: cf. Sat. 1. 10. 62, *rapido ferventius amni ingenium.* — **immensus ruit**: like *πολὺς ῥεῖ.* The language of the image is retained in the application to the poet. The whole expresses the *beatissima rerum verborumque copia* of Quintilian (10. 1. 61).

7–8. **profundo . . . ore**: i.e. *deep-mouthed.* Not the mouth of the river, but the *os magnum* (Ov. Pont. 4. 16. 5); the *os magna sonaturum* (Sat. 1. 4. 43); the *os rotundum* (A. P. 323), of the poet.

9. **laurea**: 3. 30. 16. — **donandus**: the conclusion of *seu . . . seu . . . sive*, etc. The 'fut. pass.' part. is only less convenient than the fut. act. (cf. on 2. 3. 4). Horace employs it with special frequency in this book. Cf. 45; 47; 4. 68; 9. 4; 9. 21; 11. 3; 11. 14; 11. 34; 14. 17. Cf. also on 11. 30. — **Apollinari**: cf. 3. 30. 15. n.; Ov. Met. 1. 557–565.

10. **audaces**: bold metaphors and compounds were characteristic of dithyrambic poetry. Cf. Cope, on Aristotle's Rhet., 3. 3. Boileau in his Discours Sur L'Ode, prefixed to his Ode sur la Prise de Namur, naively says, 'A l'exemple des anciens poëtes dithyrambiques j'y ai employé les figures les plus audacieuses, jusqu'à y faire un astre de la plume blanche que le roi porte ordinairement à son chapeau.'

11. **devolvit**: cf. *volventis*, 3. 29. 38; Tenn., A Character, 'devolved his rounded periods'; 'Devolving through the maze of eloquence | A roll of periods' (Thomson, Autumn).

12. **lege solutis**: *Soluta oratio* normally means prose. One is *legibus solutus* who is not bound by a law. Pindar's difficult measures may have seemed lawless to Horace, or he may mean merely poems not composed in strophes. Cf. Klopfstock (Nauck), 'Willst du zu Strophen werden, O Haingesang? Willst du gesetzlos?' etc.; Cowley, Liberty, 6, 'The more heroic strain let others take, | Mine the Pindaric way I'll make: | The matter shall be grave, the numbers loose and free.' On the error of this view, cf. Jebb, Greek Class. Poetry, p. 141. It is as old in Greek lit. as Himerius (Orat. 3. 1). But in the school of Statius' father the boys were taught *qua lege recurrat* | *Pindaricae vox flexa lyrae* (Silv. 5. 3. 151).

13–16. The hymns and Paeans.

13. **reges**: not the historical kings, Hieron, Theron, etc., celebrated in the Epinikian odes, but the legendary heroes, Pirithous, Theseus, Bellerophon.

14. **sanguinem**: cf. 3. 27. 65.

15–16. **Centauri**: cf. on 1. 18. 8; Pind. fr. 143. — **tremendae**: 4. 6. 7; 4. 14. 12. — **Chimaerae**: 1. 27. 24; 2. 17. 13.

16–20. The Epinikian hymns.

17. **Elea**: the palm of Elis, Olympia, is typical of the four great games. Cf. on 4. 3. 3.

17–18. **domum . . . caelestes**: the triumphant home-bringing of the victor is everywhere emphasized by Pindar, who warns him that he must not strive to become as a god and that he cannot scale the brazen heavens. Cf. 1. 1. 5.

18. **pugilemve equumve**: the boxing and riding of Castor and Pollux (1. 12. 26) stand for all athletic contests. Cf. Epp. 2. 3. 83. Pindar does not forget the horse (O. 1. 18), but *equum* here is probably used for metrical convenience.

19. **potiore signis**: cf. the expansion of the thought 4. 8; also, Pind. Nem. 4. 81; Agathias, Anth. Pal. 4. 4. 9.

21–24. The lost Dirges (θρῆνοι). Horace seems to have a particular poem in mind.

21. **flebili**: cf. on 1. 24. 9.

22–23. Note hypermetra. Cf. 3. 29. 35.

23. **aureos**: is it 'golden lads' (cf. 1. 5. 9), or such as the golden age knew, or, proleptically, 'to the golden skies'? Cf. Arnold, Thyrsis, 'And all the marvel of the golden skies.' — **astra**: 3. 25. 6. — **nigro**: cf. on 1. 24. 18.

24. **invidit Orco**: cf. 3. 2. 21; 4. 8. 27, *caelo musa beat.*

25. Cf. Denham, On death of Cowley, 'On a stiff gale (as Flaccus sings) | The Theban swan extends his wings, | When through th' ethereal clouds he flies; | To the same pitch our swan doth rise.' — **Dircaeum**: for fountain Dirce, cf. Lex. — **cycnum**: cf. on 4. 3. 20; 2. 20. Gray, Progress of Poesy, describes Pindar as the Theban eagle 'sailing with supreme dominion | Through the azure deep of air.'

27. **apis**: cf. Epp. 1. 3. 21; 1. 19. 44; Pind. fr. 152; Pyth. 10. 54; Bacchyl. 10. 10; Plat. Ion, 534. A; Aristoph. Birds, 749;

Erinna, Anth. Pal. 7. 13. 1. — **Matinae** : 1. 28. 3. The Matinian bee is at Tibur as the Hyblaean bee is in Lombardy (Verg. Ecl. 1. 55). Cf. 3. 26. 10.

28. **more modoque** : mere alliterative formula. Cf. A. G. 248. R.

29. **per laborem** : cf. *per dolum* (1. 10. 10); *per vim* (3. 14. 15).

30. **plurimum** : with *laborem* rather than with *nemus*. Cf. De Quincey (Masson, 11. 379), 'There are single odes of Horace that must have cost him a six weeks' seclusion from the wickedness of Rome'; Tenn. In Mem. 65, 'And in that solace can I sing, | Till out of painful phases (phrases ?) wrought | There flutters up a happy thought | Self-balanced on a lightsome wing.' — **circa** : 1. 18. 2. — **uvidi** : 1. 7. 13.

31. **operosa** : cf. Ruskin's Queen of the Air, 48, 'I, little thing that I am, weave my laborious songs as earnestly as the bee among the bells of thyme on the Matin mountains.' See the whole passage. Cf. 3. 1. 48; 3. 12. 5; and Philips' 'operose Dr. Bentley.'

33. **concines** : the transition is abrupt, but pronouns and adversative particles were not easy to manage in Latin Sapphics. Cf. 1. 20. 10. Possibly we should read *concinet*. — **maiore . . . plectro** : cf. on 2. 1. 40; 2. 13. 26. It may be abl. char. with *poeta*, or abl. instr. with *concines*.

34. **quandoque** : cf. on 4. 1. 17. — **trahet** : 'dragged in triumph' is the natural phrase. Cf. Epp. 2. 1. 191. But in the order of the triumph the captives preceded. Cf. 1. 12. 54.

35. **sacrum clivum** : the part of the Sacred Way from the Arch of Titus to the Forum. Cf. Epode 7. 8; Martial, 1. 70. 5, *sacro . . . clivo*; Macaulay, Proph. of Capys, 30, 'Blest and thrice blest the Roman | Who sees Rome's brightest day, | Who sees that long victorious pomp | Wind down the Sacred Way | And through the bellowing Forum, | And round the Suppliants' Grove, | Up to the everlasting gates | Of Capitolian Jove.' — **decorus** : cf. 3. 14. 7; 2. 16. 6.

36. **fronde** : the wreath of laurel. — **Sygambros** : they had defeated the legate Lollius (cf. Intr.), but hastened to make peace with Augustus. Cf. 4. 14. 51.

37–40. Augustus is heaven's last best gift to man. The phrase suggests Cic. Acad. Post. 1. 7, and Plato, Tim. 47. b. For the

flattery, cf. Epp. 2. 1. 17 ; Ov. ex Pont. 1. 2. 98 ; Sellar, p. 157, 'In the odes of the 4th book the ideal is supposed to be realized; but there is less perhaps of the ring of genuine sincerity in the celebration of its triumph. The tone of the poet is more distinctly imperial than national. . . . The adulation which was the bane of the next century begins to be heard.' Cf. on 4. 15. 4 ; 3. 3. 16.

38. **boni** : cf. 4. 5. 1.

39. **aurum** : i.e. *tempus aureum* (Epode 16. 64).

40–41. **priscum** : cf. Epode 2. 2. — **laetos** : *festos*.

42. **ludum** : the technical phrase is *ludos*, but Horace prefers to vary familiar formulas, and, like Tennyson, would almost rather sacrifice the sense than bring two *s*'s together, though, like Tennyson, he sometimes does, e.g. 1. 2. 27 ; 1. 25. 19 ; 3. 18. 6 ; 4. 7. 17 ; 4. 9. 10. Cf. on 3. 5. 52. — **impetrato** : *vouchsafed* in answer to our prayers. There are coins of B.C. 16 inscribed S. P. Q. R. V. S. (vota suscepta) Pro S. (salute) ET RED. AVG. Cf. also Dio, 54. 19.

44. **litibus orbum** : the closing of the courts, *iustitium*. For *orbum*, cf. Lucret. 5. 840, *orba pedum ;* Pind. Isth. 3. 26, ὄρφανοι ὕβριος.

45 sqq. The Augustan poets frequently describe themselves as humble spectators of the emperor's triumphs. Cf. Propert. 4. 3 ; Cons. ad Liv. 273 sqq. In this case, Augustus declined the triumph and entered the city by night. The *ludi* took place in the year 14 (Dio, 54. 27). — **audiendum** : i.e. worth hearing.

46. **bona pars** : i.e. my voice shall freely swell the acclaim.

46–47. **Sol pulcher** : cf. 4. 4. 39. — **recepto** : 2. 7. 27.

49. **teque** : personifies the Triumph itself, as in Epode 9. 21. *Tuque*, found in some Mss., would imply that Antonius is to be the chief figure of the procession. Moreover, 53 begins with an emphatic *te*, referring to Antonius in a different connection.

51–52. **dabimus** : at the *totam delubra per urbem* (Verg. Aen. 8. 716). — **tura** : 4. 1. 22.

53–54. **te . . . me** : cf. 2. 17. 30–32.

54. **solvet** : sc. *voto ;* he would be *voti reus*.

55–60. Quiet, homely or idyllic ending. Cf. 2. 19. 29–32 ; 3. 5. 53–56. So Tennyson closes Walking to the Mail, Edwin Morris and The Golden Year.

55. **iuvenescit**: ordinarily to grow young. Cf. Lex. — **herbis**: cf. 3. 23. 11.

56. **in**: i.e. *to pay.*

57–58. The phrasing is suggested by the familiar expression, *cornua lunae.* Cf. C. S. 35; Claudian de Rapt. Pros. 1. 129, (*vitula*) *nec nova lunatae curvavit germina frontis.* The new moon shows a slight sickle, or crescent, on the third evening. Shelley, Hellas, 'The young moon has fed | Her exhausted horn.' — **referentis**: 3. 29. 20.

59–60. Cf. Hom. Il. 23. 454, 'A chestnut all the rest of him, but in the forehead marked with a white star.' Cf. λευκομέτωπος. Cf. Moschus, 2. 84. Cf. 'The glory of the herd, a bull | Snow-white, save 'twixt his horns one spot there grew; | Save that one stain, he was of milky hue.' (?)

59. **duxit**: so *ducere . . . colorem* (Ov. Met. 3. 484); Juv. 2. 81, *uvaque conspecta livorem ducit ab uva;* Verg. Ecl. 9. 49.

ODE III.

The propitious eye of Melpomene upon the natal hour makes of the poet a dedicated spirit who has no part in the labors, ambitions, and rewards of ordinary men. Such a spirit Rome now recognizes in Horace, the voice of Envy is silenced, and the poet thanks the sweet Muse to whom he owes his inspiration and power to please.

The poem celebrates the realization of the aspirations of 1. 1.

Cf. Sellar, p. 190; Andrew Lang's pretty Ballade of the Muse; Ronsard, A sa Lyre. There is a good translation by Bishop Atterbury. Cf. also Pitt, Johnson's Poets, 12. 388.

1. **Melpomene**: cf. 3. 30. 16. n. — **semel**: 1. 24. 16; C. S. 26.

2. **nascentem . . . videris**: not astrological, as *adspicit* (2. 17. 17). Cf. Hes. Theog. 82; Pind. O. 7. 11; Boileau, A. P. 1; Lessing, To his brother, 'Auch dich hat, da du wardst geboren, Die Muse lächelnd angeblickt.'

3. **Isthmius**: typical, as *Olympicum* (1. 1. 3), *Elea* (4. 2. 17). — **labor**: πόνος (Pind. O. 5. 15, *et passim*). Cf. 4. 2. 18.

5. **Achaico**: simply *Greek.* The glory of the Greek chariot race is compared with the grandeur of a Roman triumph.

6. **res bellica**: cf. *res ludicra*, *comedy* (Epp. 2. 1. 180). — **Deliis**: of Apollo. Cf. 4. 2. 9; 3. 30. 15. A branch of laurel was borne by the *triumphator*. Cf. F. Q. 1. 1. 9.

8. **regum . . . minas**: cf. 2. 12. 12. — **tumidas**: Sat. 1. 7. 7. — **contuderit**: cf. 3. 6. 10; Verg. Aen. 1. 263; Cons. ad Liv. 17, *Ille genus Suevos acre indomitosque Sicambros | contudit inque fugam barbara terga dedit.*

9. **ostendet Capitolio**: cf. on 4. 2. 35, and Propert. 4. 3. 13.

10. **Tibur**: his own favorite retirement put typically for the Muse's 'green retreats.' Cf. on 1. 1. 30; 1. 7. 13 sqq. — **praefluunt**: so 4. 14. 26 for *praeterfluunt*.

11–12. **spissae**: 3. 19. 25. — **nemorum comae**: cf. on 1. 21. 5; 4. 7. 2. — **Aeolio**: 3. 30. 13.

13. Cf. 4. 14. 44; Epp. 1. 7. 44, *regia Roma*.

15. **ponere**: cf. *inserere* (1. 1. 35); *ponetur* (Epp. 2. 1. 43).

16. **dente**: cf. Epode 6. 15; Sat. 1. 6. 46, *quem rodunt omnes*; Sat. 2. 1. 77; Epist. 2. 1. 151; Pindar, Pyth. 2. 53; Ov. Trist. 4. 10. 123; ex Ponto, 3. 4. 74; Phaedr. Prol. 5; Martial, 5. 28. 7; Anth. Pal. 9. 356; 16. 265. 5; Shaks. Jul. Caes. 2. 3. 'My heart laments that virtue cannot live | Out of the teeth of emulation'; Gray, Eton College, 'Or jealousy with rankling tooth.'

17. **testudinis**: 3. 11. 3; 1. 32. 14. — **aurea**: cf. on 2. 13. 26; Pind. Pyth. 1. 1, χρυσέα φόρμιγξ.

18. **dulcem**: with *strepitum*, a slight oxymoron. Or it is conceivably proleptic. — **strepitum**: Epp. 1. 2. 31; βοὰν, Pind. O. 3. 8; Pyth. 1. 13; Nem. 5. 38; Homer, Il. 18. 495; γλυκὺν αὐλῶν ὄτοβον (Soph. Ajax, 1202); 'How they seemed to fill the sea and air | With their sweet *jargoning*' (Col. Anc. Mar.); 'La *noise* du rossignol' (Ronsard); 'That melodious noise' (Milton, At a Solemn Music); 'For all their groves, which with the heavenly noises | Of their sweet instruments were wont to sound' (Spenser, Tears of the Muses). — **temperas**: *dost govern*, *modulate*. Cf. on 1. 24. 14, *moderere*; Propert. 3. 32. 80.

19. **mutis**: traditional epithet. Cf. ἔλλοπες, ἐλλοὶ, ἄναυδοι, in Greek Lex. The Scarus was thought the only exception. Cf. Anth. Pal. 10. 16. 13; Oppian, Hal. 1. 134. But the trout of the river Aroanius in Arcadia were believed to sing (Pausan. 8. 21. 2). ἰχθύων ἀφωνότεροι was a proverb. Cf. Troilus and Cress. 3. 3, 'He

is grown a very land-fish, languageless'; Shelley, Hellas, 'Joy waked the voiceless people of the sea'; Swinb. Erech., 'tongueless waterherds.' After Aeschyl. Persae, 577. — **quoque**: *even.*

20. **donatura**: cf. on 2. 3. 4. — **cȳcni**: *cȳcnum* (4. 2. 25). For swan's song, cf. 2. 20. 15; Plato, Phaedo, 84. E; Aeschyl. Ag. 1445; Ov. Her. 7. 1; Callim. Hymn. Del. 252; Wordsworth's Sonnet, 'I heard (alas! 'twas only in a dream)'; Byron, 'There, swan-like, let me sing and die' (Don Juan, 3. 86. 16); Shaks. Merch. of V. 3. 2; King John, 5. 7; Othello, 5. 2; Hale's Folia Literaria, p. 231 sqq.; Ael. Var. Hist. 1. 14, ἐγὼ δὲ ᾄδοντος κύκνου οὐκ ἤκουσα, ἴσως δὲ οὐδὲ ἄλλος· πεπίστευται δ' οὖν ὅτι ᾄδει. Frazer, Paus. 2. 395.

21. Cf. Ov. (Trist. 1. 6. 6) to his wife, *siquid adhuc ego sum muneris omne tui est.*

22. Proverbial. Cf. Pers. 1. 28; Lucian, Herod. 1, Somnium 11; Aeschyl. Ag. 1332; Tac. Dial, 7; Martial, 9. 97. 3; Cic. Tusc. 5. 36, etc. Sometimes it signifies finger of scorn (Ov. Am. 3. 1. 19).

23. **fidicen** is Latin (cf. Epp. 1. 19. 32); **lyrae**, Greek (cf. 4. 6. 25-27).

24. **spiro**: cf. 2. 16. 38, 4. 6. 29; Epp. 2. 1. 166; Pind. O. 13. 22, Μοῖσ' ἁδύπνοος; Ronsard, A sa Lyre, 'Par toy je plais, et par toy je suis leu: c'est toy qui fais que Ronsard soit esleu Harpeur François, et quand on le rencontre, Qu'avec le doigt par la rue on le monstre,' etc. — **tuum est**: but cf. 4. 6. 29, *Apollo;* 2. 16. 39, *Parca;* 3. 30. 15, *meritis.*

ODE IV.

Like a new-fledged eagle swooping down on its quarry, like a fresh-weaned lion rending its first kid, — in such guise have the Vindelici beheld young Drusus waging war beneath the Raetian Alps. Subdued at last, those fierce tribes have been taught what the sons of the Neros, bred at the hearth of Augustus, can achieve. What Rome owes to the house of Nero let the battle of the river Metaurus bear witness, the overthrow of Hasdrubal, and the first day of hope that dawned on Italy after all the years in which Hannibal rode like a storm wind or forest fire over her fields. That was the beginning of the end. Hannibal knew it, and said: 'We are like deer that madly turn upon their natural pursuers. The indomitable race that issued from burning Troy grows stronger through hardship and defeat, and renews itself like the hydra of Hercules. Never again shall I send proud heralds of victory to

Carthage. All is lost with the fall of Hasdrubal.' Such were the deeds of the Claudians. And what may they not do, guarded by Jupiter and guided by sagacious counsels?

The campaign celebrated in this ode was undertaken in order to give Rome control of the eastern passes of the Alps and put a stop to the incursions of the unruly Alpine tribes. "P. Silius engaged these tribes in 738, and worsted them. The year following . . . Drusus, the emperor's younger stepson, now in his twenty-third year, took the command of the legions from Silius, overthrew the Rhaetians in the Tridentine Alps, traversed the Brenner pass, and defeated the Breuni and Genauni in the valley of the Inn. It is . . . probable that he turned westward to effect a junction with his brother Tiberius, who had been dispatched at the same time to attack the Vindelicians in the rear. . . . Tiberius penetrated the gorges of the Upper Rhine and Inn in every direction; and at the conclusion of a brilliant and rapid campaign, the two brothers had effected the complete subjugation of the country of the Grisons and the Tyrol," which with adjacent territory were constituted the province of Rhaetia. "The free tribes of the Eastern Alps appear then for the first time in history, only to disappear again for a thousand years." (Abridged from Merivale, 4. 160. Cf. Dio, 54. 22; Strabo, 4, p. 206.)

Tiberius (afterwards emperor), born 713, and Drusus, born 716, sons of the empress Livia by her divorced husband Tiberius Claudius Nero, were adopted by Augustus. Drusus was the emperor's favorite (Suet. Claud. 1), and is, with some partiality, celebrated not only in this ode, but in the fourteenth, which treats of the exploits of Tiberius.

Horace often professes that he is unapt to sing of war. Cf. 1. 6. 5, 4. 2. 30 sqq.; Sat. 2. 1. 12 sqq. This ode, and indeed the fourth book generally, was written, Suetonius tells us, at the express command of the emperor: *Scripta quidem eius usque adeo probarit mansuraque perpetua opinatus est, ut non modo Seculare carmen componendum iniunxerit sed et Vindelicam victoriam Tiberii Drusique, privignorum suorum, eumque coegerit propter hoc tribus carminum libris ex longo intervallo quartum addere.* Horace evades the difficulty by a Pindaric treatment, the long historical digression 37–73 representing the myth.

Translation by Lyttleton, Johnson's Poets, 14. 182. Prior's Ode to the Queen (1706) is a feeble imitation.

1. The construction is *qualem . . . propulit* (6) . . . *vernique . . . docuere* (8) . . . *mox . . . demisit* (10) . . . *nunc . . . egit* (12) . . . *qualemve . . . vidit* (13. 16) . . . (*talem*) *videre* (17). In translating, disregard the Latin syntax and follow the Latin order. — **ministrum** : *flammigerum*, *Iovis armiger* (Verg. Aen. 5. 255). Attribute of *alitem*, but we translate *winged minister*. The eagle clasping the thunderbolt is found on coins.

2. **regnum** : *οἰωνῶν βασιλέα* (Pind. Ol. 13. 21). Cf. Pyth. 1. 7; Isth. 5. 50. Bacchyl. 5. 17 sqq. 'Sailing with supreme dominion through the azure deep of air.' — **in** : cf. on 3. 1. 5. — **vagas** : *ἠεροφοίτους*. Cf. 3. 27. 16, *vaga cornix*.

3. **permisit** : Lex. s.v. II. B. 2. — **expertus**, etc. : *having found him faithful in* (*the case of*).

4. **Ganymede** : cf. 3. 20. 16; Verg. Aen. 5. 255; Tenn. Pal. of Art, 'Or else flushed Ganymede, his rosy thigh | Half-buried in the eagle's down, | Sole as a flying star shot thro' the sky | Above the pillar'd town.' The eagle is post-Homeric. Cf. Il. 20. 233–235. — **flavo** : cf. on 1. 5. 4.

5. **olim** : *yon time*, *once*, *sometimes*. Used even with future (Epist. 1. 3. 18). Hence frequent with gnomic utterances, whether with the present (Sat. 1. 1. 25) or aoristic perfect. *Olim*, *mox*, *nunc* (11), mark the stages in the growth of the young eagle, which is, of course, no longer the particular bird that carried off Ganymede. First it essays its wings, then swoops down on the folds, then does battle with serpents.

6. **propulit** : 'gnomic' aorist of simile.

7. **vernique** : the fact that eagles are hatched in late spring and are not full-fledged till autumn need trouble us no more than Pindar's golden-horned doe, Keats' 'Stout Cortez' on Darien or his 'warm gules' in the moonlight, or the singing of Tennyson's female nightingale. Cf. Aristotle, Poetics, 1460. b. 31–33.

8. **nisus** : sc. *pennarum* = *labores*. Cf. 4. 2. 3, *nititur pennis*, and Lucretius, 5. 911, *pedum nisus*.

9. **mox** : 1. 1. 17; 2. 1. 10; 4. 14. 14.

10. **vividus impetus**: the inner impulse or, more idiomatically, the actual swoop; Spenser's 'dreadful souse' (F. Q. 4. 3. 19).

11. **dracones**: *serpentes* would not fit the meter, and the poetical Greek word suggests the combat of eagle and snake in Homer (Il. 12. 200 sqq.). Cf. Verg. Aen. 11. 751; Shelley, Revolt of Islam, 1. 8.

13. **laetis**: *luxuriant; 'laetas segetes' etiam rustici dicunt* (Cic. de Or. 3. 38). But there is a suggestion of the joy of the new-born flocks, as in Lucretius' *pabula laeta* (1. 257).

14. **matris ab ubere**: with *caprea* rather than, somewhat tautologically, with *lacte depulsum leonem; fulvus*, though a more frequent epithet of the ξανθὸς λέων (Verg. Aen. 4. 159, etc.), is a possible epithet of the goat. Cf. 4. 2. 60, and the German 'Rotwild.' *Ab ubere* virtually = *relicta matre. Ab* with *intenta* means that it has turned away from the udder and is intent upon the pasture. *Iam*, like ἤδη, is timeless, or rather marks a point of time to be emphasized. The lion has reached the point where, being weaned, he begins to be dangerous. The two descriptions, then, though parallel, are by no means identical. It is considering it too curiously to object that Horace would not represent the enemies of Drusus as feeble and timid. For eagle and lamb, cf. Macaulay, Regillus, 15.

15. **depulsum**: the technical word. Cf. Verg. Ecl. 7. 15; ἄθηλος.

16. **peritura**: it looks up . . . into the jaws of death. Cf. on 2. 3. 4. — **Raetis**: i.e. *Raeticis.* So Heinsius for *Raeti* of Mss. 'The Vindelici saw . . . at foot of Raetian Alps' is equivalent to 'the Vindelici and Raeti saw.'

17–22. **quibus . . . omnia**: this inopportune archaeological digression has been much discussed. It may be a mere failure of Horace's art, an attempted Pindarism, or, as has been conjectured, a sly allusion to some contemporaneous pedantry, e.g. in the Amazonis of Domitius Marsus. The scholiast is ready with a theory to account for the Amazonian battle ax in the hands of the Vindelici. Ovid calls Amazons *securigeras puellas* (Her. 4. 117). Cf. Class. Dict. s.v. *securis*, and Xen. Anab. 4. 4. 16.

21–22. **obarmet**: coined by Horace. — **sed**: δ' οὖν, resumptive.

24. **consiliis**: Cicero renders στρατήγημα by *consilium impera-*

torium. — **revictae**: long *victrices*, now defeated in their turn. But cf. *refringit*, 3. 3. 28.

25. **sensere**: 2. 7. 10; 4. 6. 3.

25–26. **rite . . . nutrita**: go with both *mens* and *indoles*, *mind and heart* (*character*, *temper*).

26. **sub**: cf. *sub lare*, 3. 29. 14. — **penetralibus**: cf. Velleius, 2. 94, *innutritus* (sc. Tiberius) *caelestium praeceptorum disciplinis.*

28. **in**: cf. 2. 2. 6. — **Nerones**: *Neronis . . . quo significatur lingua Sabina fortis ac strenuus* (Suet. Tib. 1).

29. *Strong and brave are the offspring of the brave and good.* Not *the strong and brave are born of sires brave and good.* Cf. Skaks. Cymbeline, 4. 2, ‘Cowards father cowards, and base things sire base’; Pindar, Pyth. 8. 44; Plato, Menex. 237 A; Theog. 537. *Fortis et bonus* is a formula, cf. Epp. 1. 9. 13.

30–32. ‘Even the homely farm can teach us there is something in descent’ (Tenn., Locksley Hall Sixty Years After).

31. **imbellem feroces**: cf. on 1. 6. 9.

33. **sed**: concede what we will to nature, nurture too plays its part. Cf. Pind. Ol. 10. 20; Eurip. Iph. Aul. 557; Cic. Tusc. 2. 5. 13; Poet Archias 15; Quintil. 2. 19. 2.

34. **cultus**: cf. Bacon's Georgics of the Mind; and Cic. Tusc. 2. 5. 13. — **roborant**: we say ‘hearts of oak’ but ‘steel the breast.’

35. **utcumque**: *when once.* Cf. 1. 17. 10; 1. 35. 23; 2. 17. 11. — **mores**: i.e. *recta morum disciplina.*

36. **dedecorant**: so Epist. 2. 1. 245. Most editors read *indecorant.* — **bene nata**: the neuter generalizes (cf. 1. 34. 12), but metrical convenience may determine its use.

37. **quid debeas**: the defeat of Hasdrubal at the river Metaurus B.C. 207 was due mainly to the audacity of C. Claudius Nero, who, leaving half his army in camp before Hannibal in Southern Italy, marched with the remainder the whole length of the peninsula to reinforce his colleague, M. Livius Salinator (ancestor of Drusus on the mother's side) to whom the northern province had been assigned, and returned victorious with the head of Hasdrubal before Hannibal had discovered his absence. See the spirited account in Livy, 27. 43 sqq.; Polyb. 11. 1.

38. **testis**: cf. Catull. 64. 357. — **Metaurum flumen**: somewhat differently 2. 9. 21, *Medum flumen.*

38–39. **Hasdrubal devictus**: cf. on 2. 4. 10.

39. **pulcher**: cf. 4. 2. 47; Romeo and Jul. 4. 5, 'Never was seen so black a day as this, | O woeful day, O woeful day.'

40. **Latio**: abl. with *fugatis* rather than dat. with *risit.*

41. **risit**: cf. 4. 11. 6. n. — **adorea**: an archaic, metrically convenient, and sonorous synonym of Victory. Cf. Lexicon.

42. **dirus**: cf. 2. 12. 2; 3. 6. 36. — **ut**: *since.* Cf. Epode, 7, 19. Ov. Trist. 4. 6. 19, *ut patria careo bis frugibus area trita est.*

43. **ceu**: only here in Horace.

44. **equitavit**: cf. 1. 2. 51. *Afer* is the grammatical, *flamma* or, rather, *Eurus* the felt, subject. Cf. Eurip. Phoen. 211, Σικελίας Ζεφύρου πνοαῖς ἱππεύσαντος.

45. **post hoc**: Cicero (Brutus, 3) dates the turn of fortune from the battle of Nola, *posteaque prosperae res deinceps multae consecutae sunt.* — **usque**: cf. on 1. 17. 4; 3. 30. 7. — **secundis . . . laboribus**: *prosperous enterprises.* For *labor*, cf. 4. 3. 3; and the Greek πόνος = battle; Il. 6. 77; Theog. 987.

46. **pubes**: 3. 5. 18. — **crevit**: waxed strong. Cf. 3. 30. 8. — **impio**: they pillaged the temples.

47. **tumultu**: of the distress and confusion of a home or border war. Horace slightly extends the technical force of the word as seen in *tumultus Italicus, tumultus Gallicus.* Cf. Cic. Phil. 8. 1.

48. **rectos**: *upright*, and *righted.* Cf. *deiecta simulacra;* 1 Sam. 5. 3, 'Dagon was fallen upon his face to the earth . . . And they took Dagon, and set him in his place again.'

49. **perfidus**: *perfidia plus quam Punica*, Livy, 21. 4. 9. Cf. on 3. 5. 33; Livy, 9. 3, *Romano in perfidum Samnitem pugnanti;* Martial, 4. 14. 4.

50 sqq. Cf. Livy, 27. 51, '*Hannibal . . . agnoscere se fortunam Karthaginis fertur dixisse.* — **cervi**: cf. Il. 13. 101 sqq. — **luporum**: Macaulay, Horatius, 43, 'Quoth he, "The she-wolf's litter | Stands savagely at bay."'

51. **ultro**: *beyond* what is reasonable or natural; 'actually.' Cf. Verg. Ecl. 8. 52, *nunc et ovis ultro fugiat lupus.* — **opimus** suggests the technical *spolia opima.*

52. Slight oxymoron, as also is 53. — **fallere**: 1. 10. 16; 3. 11. 40.

53 sqq. The central idea of the Aeneid, which everybody had been reading. Cf. Juno's complaint, 7. 295, *Num capti potuere*

capi, num incensa cremavit Troia viros? medias acies mediosque per ignes, | invenere viam. Cf. 3. 3. 40.

54. **iactata**: preferably with *sacra. Gens* is sufficiently described. Cf. *iactatus*. Aen. 1. 3; *Victosque Penates, ibid.* 1. 67.

57–60. Cf. Thomson, Liberty, 'This firm Republic, that against the blast | Of opposition rose; that (like an oak, | Nursed on feracious Algidum, whose boughs | Still stronger shoot beneath the rigid axe) | By loss, by slaughter, from the steel itself | Even force and spirit drew.' He uses the same image in Rule Britannia, 'Still more majestic shalt thou rise, | More dreadful from each foreign stroke; | As the loud blast that tears the skies | Serves but to root thy native oak.'

58. **nigrae**: cf. on 1. 21. 7; Verg. Eclog. 6, 54, *ilice sub nigra.* — **Algido**: 1. 21. 6; 3. 23. 9.

59. **caedes** is equally applicable to lopping a tree and cutting up an army.

61–62. This image applied to Rome is attributed to Cineas, the counsellor of Pyrrhus, in Plutarch, Pyrrh. 19. Cf. also Flor. Epit. 1. 18; Ov. Met. 9. 74, *crescentemque malo domui;* Verg. Aen. 8. 300; Eurip. Herc. Fur. 1274. The first symbolic literary use of the image is Plato, Repub. 426. E.

63. **submisere**: the Roman soldiers spring up like the fabled brood of the dragon's teeth sown by Jason at Colchi or Cadmus at Thebes. Cf. Lucret. 1. 7, *daedala tellus submittit flores.*

64. Echion was one of the survivors of the Theban Dragon brood, and, by marriage with the daughter of Cadmus, ancestor of the Theban kings. Any person associated with a place in Greek mythology may supply the Latin poet with a sonorous epithet for the place. Cf. 1. 17. 22, 23. n.

65. **merses**: hortatory (imperative) subj. as virtual protasis to *evenit.* For the word, cf. 3. 16. 13; Verg. Aen. 6. 512; Lucan, 1. 159, *quae populos semper mersere potentes.* — **profundo**: abl. — **evenit**: used here in its primary etymological, not in its secondary, sense. Cf. on 1. 5. 8; 3. 11. 27, *pereuntis;* 1. 36. 20, *ambitiosior;* 2. 1. 26, *impotens;* 3. 24. 18, *innocens;* Epode 17. 67, *obligatus;* 3. 3. 51, *cogere;* 3. 7. 30, *despice;* 4. 2. 7, *immensus?* Epode 2. 14, *feliciores.*

66. **luctere**: so Aristophanes boasts of the Athenians, that if

they ever chanced to take a fall they wiped off the dust and denied it. Eq. 571–572.

66–67. **multa . . . cum laude**: *amid loud acclaim.* But cf. Catull. 64, 112.

66. **integrum**: the victor would be *unscathed*, ἀκραιφνής. — **proruet**: the shift to the fut. need trouble nobody.

68. **coniugibus**: of the enemy? Cf. Catull. 64. 349, *illius . . . claraque facta | Saepe fatebuntur gnatorum in funere matres;* Il. 8. 157; or in fireside talks at Roman hearths? Cf. Macaulay, Horatius, 70. For Roman constancy in defeat, cf. Livy, 9. 3, *ea est Romana gens quae victa quiescere nesciat;* Livy, 27. 14; Justin, 31. 6.

69. Cf. the story in Livy, 23. 12, of the three bushels of gold rings, taken from Roman knights, poured out on the floor of the Carthaginian senate.

70. Cf. Isaiah, 20. 9, 'and he answered and said: "Babylon is fallen, is fallen"'; Dryden, Alexander's Feast, 'He sang Darius great and good | By too severe a fate | Fallen, fallen, fallen, fallen, | Fallen from his high estate'; Tenn. Princess, 'Our enemies have fallen, have fallen.'

73–76. Closing reflections after the myth in Pindaric manner.

74. **numine Iuppiter**: 3. 10. 8.

75. **curae**: possibly, their own sagacity; more probably, that of Augustus balancing Jupiter, as often in the Augustan poets. Cf. also, 4. 14. 33, *te consilium.*

76. **expediunt**: *bring safely through;* disengage. Cf. Verg. Aen. 2. 633. — **acuta belli**: possibly metaphorically of dangerous rocks. But cf. *subita belli*, Livy, 6. 32; 33. 11, *aspera belli;* Tac. Hist. 2. 77, 4. 23, *proeliorum incerta, fortuita belli;* Homer, Il. 4. 352, ὀξὺν Ἄρηα. Also, Lucan, 7. 684, *prospera bellorum;* Catull. 63. 16, *truculentaque pelagi.*

ODE V.

Too long absent, great guardian of the race of Romulus, restore the light of thy countenance to thy people, who yearn for thee as a mother longs for a son detained beyond seas by contrary winds. Bounteous harvests, seas freed from pirates, faith, chastity, justice

at home, the barbarian cowed abroad, — such are the blessings of thy reign. After a busy day among his vines the husbandman pours his after-dinner libation to thee as to his household gods, and invokes thy name as grateful Greece invokes her mythic benefactors.

The three years following the defeat of Lollius by the Sygambri (B.C. 16; cf. 4. 2. 36), Augustus spent in the West, partly with a view to restoring order in Gaul and Spain, partly, as was said (Dio, 55. 19), in order, like Solon, to escape by absence the invidium aroused by his measures of reform. In this carefully polished official utterance the Poet Laureate expresses the loyalty of the growing class who gratefully recognized that 'l'empire c'est la paix.' Cf. Sellar, p. 189, and Velleius, 2. 89. The ode follows the praise of Drusus in 4, as 15 follows the praise of Tiberius in 14.

1. **divis . . . bonis**: may be abl. abs. (cf. Sat. 2. 3. 8, *iratis natus dis*), or abl. of origin with *orte.* The birth of Augustus was a gift of *boni divi* (4. 2. 38); and he was *Veneris sanguis* (C. S. 50). — **Romulae**: as adj. Cf. C. S. 47. But Catull. 34. 22 has *Romuli . . . gentem.* The oblique cases of Rōmŭlus have to be replaced by those of Remus in hexameters, but he comes to his own in lyric.

2. **custos**: 1. 12. 49; 4. 15. 17.

4. **sancto**: *august;* a standing epithet of Senatus. Cf. Verg. Aen. 1. 426.

5. **lucem**: the Homeric φάος. Cf. Aeschyl. Persae, 300; Verg. Aen. 2. 281. — **tuae**: emphatic. — **dux bone**: cf. 37, and 3. 14. 7. He is the war-lord and captain to whom allegiance is due.

6. **instar**: usually of quantity, as in Vergil's *instar montis equum.* — **veris**: cf. Shelley, Revolt of Is. Ded. 7. 2, 'Thou friend, whose presence on my wintry heart | Fell like bright spring upon some herbless plain.'

7. **it dies**: cf. 2. 14. 5, *quotquot eunt dies.*

8. **soles**: for poetry, as for Heracleitus, the sun is νέος ἐπ' ἡμέρῃ. Cf. 4. 2. 46.

9–14. Editors cite, for the image, Oppian, Hal. 4. 335. Kiessling suspects that the mother is substituted here for some love-lorn heroine (of Callimachus) waiting like Asterie (3. 7) for her lover.

9. **mater iuvenem**: note juxtaposition; the details may follow. — **invido**: so the river that keeps Ovid's lover from his tryst is

'invidious,' and the first rays of the dawn that is to sever Romeo and Juliet are 'envious streaks.' — **Carpathii**: 1. 35. 8.

11. **longius annuo**: navigation has closed, and he must pass the winter in the East, as Gyges (3. 7. 5) in Oricum.

13. Cf. Livy, Pref. 13, *cum bonis potius ominibus votisque et precationibus*, etc. She makes vows, consults the omens, and offers prayers in her impatience.

14. **curvo**: a standing epithet. Cf. Epode 10. 21; Verg. Aen. 3. 223, etc.

15. **icta**: ἱμέρῳ πεπληγμένος. Cf. Lucret. 2. 360, *desiderio perfixa iuvenci*. — **desideriis**: pl. mainly *metri causa*.

16. **quaerit**: cf. 3. 24. 32. — **patria Caesarem**: cf. 9.

17 sqq. Cf. Ov. Fasti, 1. 701–704, *Gratia dis domuique tuae, religata catenis | Iampridem vestro sub pede bella iacent. | Sub iuga bos veniat, sub terras semen aratas, | Pax Cererem nutrit, pacis alumna Ceres;* Germanicus, Aratea, 9, *Si non parta quies te praeside puppibus aequor | cultorique daret terras.*

17. **tutus**: cf. 1. 17. 5. — **perambulat**: grazing in conscious security. Others, *walks before the plough.*

18. **rura**: *the fields which.* Horace repeats and dwells on the image with complacency. The contrast with the picture in Verg. G. 1. 506–508 would flatter Augustus. — **Faustitas**: found only here. There was a *Fausta Felicitas.* Cf. Αὐξησία (Hdt. 5. 82), Αὐξώ, and Θαλλώ.

19. **pacatum**: from pirates, by defeat of Sextus Pompey, B.C. 36. Cf. Ant. and Cleop. 1. 4, 'Menecrates and Menas famous pirates | make the sea serve them.' Augustus boasts (Mon. Ancyr. 5. 1), *mare pacavi a praedonibus.* Cf. also Suet. Oct. 98; Epode 4. 19. — **volitant**: cf. Vergil's *pelagoque volamus* (Aen. 3. 124); Epode 16. 40; Catull. 4. 5; Homer, Odyss. 11. 125, 23. 272; Hes. Op. 626; Verg. Aen. 1. 224, *mare velivolum;* Lucret. 5. 1442; Eurip. Tro. 1086; Hippol. 752; Aeschyl. Pers. 565; Prom. 468; Tenn. In Mem. 9; Merchant of Ven. 1. 1, 'As they fly by them with their woven wings,' etc.

20. **metuit**: cf. 3. 11. 10; 2. 2. 7. — **fides**: commercial, as in 3. 24. 59.

22. **mos et lex**: 3. 24. 35. — **lex**: the *leges Iuliae de adulteriis et pudicitia* (B. C. 18). Cf. C. S. 18–20. — **edomuit**: *e*, completely.

'The publication of the Ars Amandi a few years later, and the career of the two Julias, afford an impressive commentary on these lines' (Sellar, p. 155).

23. **simili prole**: for, or rather by, the resemblance of the child to the father. Cf. Hes. Op. 235; Catull. 61. 226, *sit suo similis patri*, etc.; Martial, 6. 27. 3; Shaks. Winter's Tale, 1. 2; Pater. Marius, chap. 13.

24. Punishment no longer limps with tardy foot (3. 2. 32). For *premit comes*, cf. Sat. 2. 7. 115.

25–28. Cf. 3. 14. 15; 4. 15. 17; and the fine epigram of Crinagoras (Anth. Pal. 9. 291).

26. **horrida**: suggests Germany *silvis horrida*, Tac. Ger. 5. Cf. Verg. Aen. 9. 382.

26–27. **parturit fetus**: 1. 7. 16; German fecundity. Cf. Milton's 'A multitude like which the populous North | Poured never, from her frozen loins to pass | Rhene or the Danau'; *οὐδ' ἢν Γερμανίη Ῥῆνον ἅπαντ' ἐφίῃ* (Crinagoras). — **incolumi**: 3. 5. 12.

28. **Hiberiae**: cf. on 2. 6. 2; 4. 14. 50.

29. **condit**: cf. *cantando . . . condere soles* (Verg. Eclog. 9. 52); Georg. 1. 458; Munro on Lucret. 3. 1088, *condere saecla*. — **collibus**: 1. 20. 12; Verg. Georg. 2. 521–522, *et alte | mitis in apricis coquitur vindemia saxis*. — **suis**: emphatic; his own vine and fig tree, as it were.

30–31. **viduas**: i.e. *unwedded*. Cf. on 2. 15. 4; Epode 2. 10. — **ducit**: cf. 'or they *led* the vine | To wed her elm; she spoused about him twines | Her marriageable arms' (Milton, P. L. 5); Catull. 62. 49; Shaks. Com. of Err. 2. 2, 'Thou art an elm, my husband, I a vine'; F. Q. 1. 1. 8, 'The vine-prop elm'; Gray's letters from Italy, 'Very public and scandalous doings between the vine and the elm trees, and how the olive trees are shocked thereat'; Juv. 8. 78; Martial, 3. 58. 3, etc. — **redit**: sc. *domum*.

31–32. **alteris . . . mensis**: at dessert; 'across the walnuts and the wine.' This 'second course,' *mensae . . . secundae* (Verg. Georg. 2. 101), was prefaced by libations to the household Lares, with whom, by popular feeling and express decree of the Senate, Augustus' name was associated. Cf. Merivale, chap. 33; Dio, 51. 19; Kirkland on Epist. 2. 1. 16; Ov. Fast. 2. 633.

32. **adhibet**: cf. Verg. Aen. 5. 62, *adhibete Penates . . . epulis*.

33. **te**: for stylistic effect of the repetition, cf. 4. 14. 41 sqq. — **prosequitur**: cf. Lex. s.v. II. A.

34. **defuso**: cf. 1. 31. 2–3, *de . . . fundens*. For Latin concreteness here, cf. on 2. 4. 10.

35–36. The genitives are construed with *numen*, but felt also with *memor*. For the popular feeling towards Augustus, cf. further Epist. 2. 1. 16; Renan, Hibbert Lectures, p. 15; Boissier, Religion Romaine, 1. 141; Ov. Fasti, 2. 633 sqq.

37. **o utinam**: 1. 35. 38. — **ferias**: 'vacation' is *peace*.

38. **Hesperiae**: cf. on 2. 1. 32. — **integro**: when the day is still intact and wholly ours. Cf. Pater, 'Marius,' p. 132, 'that youth the days of which he had already begun to count jealously in *entire* possession.'

39. **sicci**: 1. 18. 3. — **uvidi**: 1. 7. 22; 2. 19. 18; 3. 21. 9; Sat. 2. 6. 70, *uvescit;* Sat. 2. 1. 9, *irriguum*.

40. Quiet close; cf. 4. 2. 55–60. n.

ODE VI.

A prelude addressed to the chorus of noble youths and maidens who were to sing the *carmen saeculare* (q.v.).

Apollo that didst punish Niobe and Tityos and overthrow even Achilles (4–12), who else would have left alive no child of Troy to found Rome under happier auspices (12–24), thou inspirer of the Grecian muse, uphold to-day the honor of Latin song. And you, noble maids, mark well the measure of this sacred chant. Happy matrons one day you will boast that on the great festival day you learned and sang the strains of Horace the Bard.

1. **Dive**: lines 5–23 are a digression suggested by Achilles; and the verb of the prayer is *defende* (line 27). Apollo slew Achilles and so made possible the escape of Aeneas and the founding of Rome. — **Niobea**: cf. Tenn. 'a Niobean daughter'; Il. 24. 608, 'for that Niobe matched herself against fair-cheeked Leto, saying that the goddess bare but twain, but herself many children: so they, though they (Apollo and Diana) were but twain, destroyed the others all'; Ovid, Met. 6. 135; Jebb on Soph. Antig. 823; Landor's Niobe; and the famous group of statues at Florence.

2. **linguae**: a big tongue is Greek for boastful tongue. Cf. Soph. Antig. 127; Verg. Aen. 10. 547; Swinburne, Erechtheus, 'Yet happiest was once of the daughters of gods and divine by her sire and her lord | Ere her *tongue* was a shaft for the hearts of her sons, for the heart of her husband a sword'; Dante (Purg. 12) cites Niobe among the examples of *punita superbia.* This moral significance of the myth was first emphasized in a lost play of Aeschylus. It was also represented in the reliefs carved on the throne of the Olympian Zeus. Horace had seen a Niobe group at Rome. Cf. Plin. N. H. 36. 28, *Par haesitatio est in templo Apollinis Sosiani Niobae liberos morientes Scopas an Praxiteles fecerit.* The relation of this group to the one now at Florence is uncertain. Cf. Anth. Pal. 16. 129–134. — **Tityos**: cf. on 2. 14. 8; 3. 11. 21; 3. 4. 77; Ody. 11. 576; Pind. Pyth. 4. 90. — **raptor**: sc. *Latonae.* Cf. Λητὼ γὰρ ἥλκησε.

3. **sensit**: cf. 4. 4. 25. — **prope victor**: by slaying Hector (cf. on 2. 4. 11), who dying prophesies his death by the hand of Apollo (Il. 22. 359). Cf. Quint. Smyrn. 3. 62. — **altae**: cf. 1. 16. 18; Il. 13. 773, Ἴλιος αἰπεινή; Verg. Aen. 1. 7; 1. 95; 10. 469.

5. **impar**: cf. Verg. Aen. 1. 475, *impar congressus Achilli.*

6. **filius**: son of Thetis though he (was and) shook. — **marinae**: cf. 1. 8. 13; Pind. Nem. 3. 35, ποντίαν Θέτιν.

7. **tremenda**: see its description, Il. 16. 140–144.

8. **pugnax**: participial effect of adj. Cf. Livy, 22. 37. 8, *pugnacesque alias missili telo gentes*; Simonides, αἰχμηταὶ πρὸ πόληος.

9. **mordaci**: cf. Macaulay, Regillus, 8, 'Camerium knows how deeply the sword of Aulus *bites*'; Arnold, Strayed Reveller, 'They feel the biting spears | Of the grim Lapithae'; Shaks. Merry Wives, 2. 1, 'I have a sword and it shall *bite* upon my necessity'; Aeschyl. Sept. 399; Eurip. Cycl. 395, πελέκεων γνάθοις. — **icta**: Verg. Aen. 6. 180, *icta securibus ilex.*

10–11. Cf. Il. 5. 560; 16. 483; Macaulay, Horatius, 46, 'And the great Lord of Luna | Fell at that deadly stroke | As falls on Mount Alvernus | A thunder-smitten oak'; Catull. 64. 105–109.

10. **impulsa**: cf. Juv. Sat. 10. 107, *et impulsae praeceps immane ruinae.*

11. **late**: Homer's μέγας μεγαλωστί (Od. 24. 40); but the fallen tree is still present to the mind. Cf. Verg. Aen. 2. 466, *Danaum*

super agmina late | *incidit;* Macaulay, *ut supra,* 'Far o'er the crashing forest | The giant arms lie spread.'

13. **ille non**: cf. *non ille* (4. 9. 51). The stratagem of the Wooden Horse is familiar from Verg. Aen. 2. — **Minervae**: perhaps with both *equo* and *sacra.*

14. **mentito**: cf. Lex. s.v. II. B; Verg. Aen. 2. 17, *votum pro reditu simulant.* — **male**: it was a luckless holiday for them. Cf. Aen. 2. 248; Eurip. Tro. 516; Lang, Helen of Troy, 6. 8 sqq.

16. **falleret**: virtually = the metrically inconvenient *fefellisset.* Cf. on 1. 2. 22.

17. **palam**: with *captis,* antithesis to *falleret.* — **gravis**: *βαρύς.* — **heu**: 1. 15. 9, 19. — **heu nefas**: 3. 24. 30.

18. **nescios fari**: *infantes; νήπια τέκνα* (Il. 22. 63).

19. **latentem,** etc.: cf. Il. 6. 58.

21. **ni**: freely used in the Satires and by Vergil (Aen. 1. 58). Elsewhere in odes, *nisi.*

22. **pater**: cf. 1. 2. 2; 1. 12. 13; Verg. Aen. 1. 254, 10. 2. — **adnuisset**: cf. on 3. 1. 8. Horace by this time knew the scene in Verg. Aen. 1. 257.

23. **rebus**: cf. *rerum* (2. 17. 4) and Vergil's *res Troiae* (Aen. 8. 471).

23–24. **potiore . . . alite**: *melioribus auspiciis.* Cf. on 1. 15. 5; and for thought, C. S. 41–44.

23. **ductos**: traced in line rather than built up. Cf. Verg. Aen. 1. 423, *ducere* muros, and *ducere vallum,* etc.

25. **Argivae**: some read *argutae, λιγείας.* Cf. on 3. 14. 21. The reading *Argivae* brings out more clearly the antithesis between the Greek Thalia and the Italian Camena. Horace is *Romanae fidicen lyrae* (4. 3. 23).

26. Cf. on 3. 4. 61. The Lycian Xanthus is meant.

27. Note alliteration. — **Dauniae**: 2. 1. 34.

28. **lēvis**: *unshorn.* Cf. on 1. 21. 2; Callim. Hymn Apoll. 36. — **Agyieu**: guardian of the ways (Aeschyl. Ag. 1081), used more for its pretty Greek sound than for the sense.

29. **spiritum**: cf. on 2. 16. 38.

30. **poetae**: elsewhere in Odes *vates,* etc.

32. **orti**: 4. 5. 1.

33. **tutela**: maids are *Dianae . . . in fide* (Catull. 34. 1). The word is passive here as in Ovid, Trist. 1. 10. 1, *flavae tutela Minervae.* For active use, cf. 4. 14. 43; Juv. Sat. 14. 112; Dekker's Lullaby, 'Care is heavy, therefore sleep you, | You are care, and care must keep you.' — **fugaces**: 2. 1. 19.

34. **cohibentis**: her shafts stay their flight. Diana has "a hand | To all things fierce and fleet that roar and range | Mortal, with gentler shafts than snow or sleep" (Swinburne). Cf. Ben Jonson, 'Lay thy bow of pearl apart | And thy crystal-shining quiver; | Give unto the flying hart | Space to breathe, how short soever'; Callim. Hymn Dian. 16.

35. **Lesbium**: Sapphic. Cf. on 1. 1. 34.

36. **pollicis**: marking time or, perhaps, assuming the time described by *Lesbium pedem*, touching the lyre to guide the melody like Greek *χοροδιδάσκαλος*, to whom, in imagination, Horace likens himself.

37. **rite**: *duly*, *meetly*. It was a solemn function performed *ex ritu majorum.*

38. **crescentem**: not of shape. Cf. Milton's 'Astarte, queen of heaven with crescent horns.' — **face**: cf. Lex. s.v. I. B, 2; Orph. Hymn, 9. 3, *δᾳδοῦχε*. — **Noctilucam**: *νυκτιφαής*. The archaic word has a hieratic effect. Luna had a temple on the Palatine under the name. Cf. Varro, L. L. v. 68.

38. **prosperam**: transitively. Cf. C. S. 29, *fertilis frugum.* Connected with *spes*, as *spero* and old form *speres* show. Cf. *spem mentita seges;* Tennyson's 'lead through *prosperous* floods his holy urn' (In Mem. 9); and the 'prosperous flight' of Jeremy Taylor's lark. — **pronos**: cf. 1. 29. 11; Tennyson's 'cherish my *prone* year' and his 'I heard the watchman peal the *sliding* season.'

40. **volvere**: cf. Verg. Aen. 9. 7, *volvenda dies;* 1. 269, *volvendis mensibus.* — **menses**: cf. Shelley, Witch of Atlas, 4, 'the mother of the months' = the moon; Hymn Orph. 9. 5 (*δῖα σελήνη*) *χρόνου μήτηρ φερέκαρπε*; Catull. 34. 17.

41. **nupta**: one, as often, represents the chorus, and the old teacher naturally addresses the girls of the class. — **iam**: with *nupta*, idiomatically; *presently*, i.e. you will *soon* find yourself *already* married and looking back on your girlhood. Not 'many years hence.' Cf. on *iam*, 4. 4. 14.

42. **saeculo**: cf. C. S. Introd. — **referente**: cf. 3. 29. 20; C. S. 22. — **luces**: so 4. 15. 25.

43. **reddidi**: cf. reciting what has been learned (4. 11. 35). — **modorum**: cf. on 1. 15. 24–25; 3. 9. 10.

44. **vatis**: cf. on 2. 6. 24.

ODE VII.

Spring is here once more. The seasons come and go, and come again; but man goes, and comes again no more.

For sentiment, cf. 1. 4.

For Torquatus, cf. Epp. 1. 5. The date is not known.

There is a translation by Johnson.

1. **diffugere**: cf. Verg. Aen. 2. 399; and for expansion of metaphor, Wordsworth, 'Like an army defeated | The snow has retreated | And now doth fare ill | On the top of the bare hill.' — **campis**: 'whither' and 'for whom' dative blended.

2. **comae**: cf. on 1. 21. 5; 4. 3. 11.

3. **mutat . . . vices**: *undergoes her annual changes*, — 'the season's difference.' *Mutat* may be intransitive. For *vices*, cf. 1. 4. 1; Epode 13. 8; and the imitations of later Latin poets in Orelli. Cf. Milton's 'rule the day | in their vicissitude' and Gray's Ode on Vicissitude. Cf. also Rossetti, House of Life, 83, 'Once more the changed year's turning wheel returns'; Tenn., 'Once more the Heavenly Power | Makes all things new.' — **terra**: *tersa*, the dry land. — **decrescentia**: no longer *nive turgidi* (4. 12. 4).

4. **praetereunt**: not as in 1. 2. 19 or 4. 2. 6. So Jonson, Underwoods, 'The rivers in their shores do run, | The clouds rack clear before the sun.'

5–6. The three Graces. Cf. on 3. 19. 16 and 1. 4. 6. Spenser, Shepherd's Cal. 6. 25.

7. **immortalia**: neuter plural for English abstract. So also in Homer. — **monet**: *is the warning of;* 1. 18. 8. — **annus**: the revolving year, περιπλόμενος ἐνιαυτός. — **almum**: *fostering, kindly, cheerful*. Cf. C. S. 9; Verg. Aen. 5. 64.

8. **hora**: cf. on 3. 29. 48.

9. **Zephyris**: cf. on 1. 4. 1; 4. 12. 2. — **proterit**: cf. 3. 5. 34. For metaphorical use here, cf. Romeo and Juliet, 1. 2, 'Such comfort as do lusty young men feel | When well-apparelled April on the heel | Of limping winter treads'; Tenn. Poets and Cities, 'Year will graze the heel of year'; Faber, The Shadow of the Rock, 'Night treads upon the heels of day'; Swinburne, 'When the hounds of spring are on winter's traces'; *supra*, 2. 18. 15, *truditur dies die.* Others take it of the heat trampling down and destroying the vegetation of spring.

10. **interitura**: cf. on 2. 3. 4.

11. **pomifer**: cf. 3. 23. 8; Epode 2. 17. Keats' Autumn conspires with the maturing sun 'To bend with apples the mossed cottage trees.' — **effuderit**: suggests the horn of plenty (Epist. 1. 12. 29, *aurea fruges | Italiae pleno defundit Copia cornu.* But *fundo* is regularly used by Lucretius of the production of crops. Cf. Verg. Georg. 2. 460.

9–12. The March of the Seasons is a favorite *motif* of Poetry. Cf. Lucret. 5. 737; Ov. Met. 15. 206; Claudian, 1. 269; Spenser, Mutability, 7. 28; Shelley, Revolt of Islam, 9. 21; Tenn. In Mem. 85; Herrick, 70, 'The Succession of the Foure Sweet Months'; Burns, Bonnie Bell, 'The flowery spring leads sunny summer, | And yellow autumn presses near, | Then in his turn comes gloomy winter, | Till smiling spring again appear.' Dobson, A Song of the Four Seasons. — **iners**: cf. on 1. 22. 17; 2. 9. 5.

13–16. Cf. Arnold on Translating Homer, p. 207, '"The losses of the heavens," says Horace, "fresh moons speedily repair; we, when we have gone down where the pious Aeneas, where the rich Tullus and Ancus are, — *pulvis et umbra sumus*." He never actually says *where* we go to; he only indicates it by saying that it is that place where Aeneas, Tullus, and Ancus are. But Homer, when he has to speak of going down to the grave, says definitely, "The immortals shall send thee *to the Elysian plain*."'

13. **reparant**: cf. Milton, Lycidas, 'So sinks the day-star in the ocean bed, | And yet anon repairs his drooping head'; P. L., 'roses which the morn repaired'; Ov. Met. 1. 11; Lucret. 5. 666, *solis reparare nitorem.*

14. **decidimus**: cf. Epist. 2. 1. 36; Ov. Met. 10. 18, where the

word suggests the falling into the pit, abysm, or δασπλῆς Χάρυβδις (Simonides), of death.

15. Aeneas is *pater* as *indiges.* Cf. Liv. 1. 2; Tib. 2. 544; Ennius, fr. 33; Verg. Aen. 1. 699. But *pius*, his usual epithet in the recently published Aeneid, is perhaps preferable. All his piety could not save him. — **Tullus dives**: for his glory and wealth, cf. Livy, 1. 31. — **Ancus**: a consecrated example. Cf. Epp. 1. 6. 27; Lucret. 3. 1023 = Ennius, Ann. 151, *lumina sis* (*suis*) *oculis etiam bonus Ancus reliquit.*

16. **pulvis**: 'Two handfuls of white dust shut in an urn of brass' (Tenn); Ἀΐδα τὰν ὀλίγαν σποδιάν (Erinna). — **umbra**: in lower world, Verg. Aen. 6. 264; Soph. Electra, 1159, σποδόν τε καὶ σκιὰν ἀνωφελῆ; Anth. Pal. 5. 85, ὀστέα καὶ σποδιή. Herond. fr. 1.

17. **quis scit**: cf. on *nescias an* 2. 4. 13; also 1. 9. 13; and for thought, Eurip. Alcest. 783; Sen. Thyest. 619; Herrick 170. — **summae**: cf. 1. 4. 15.

19–20. So in Epist. 1. 5. 15, Horace tells Torquatus that it is folly to stint yourself for your heir. Cf. Persius, Sat. 6. 60. sqq. For the 'heir' as a poetical *memento mori*, cf. on 3. 24. 62; 2. 14. 25. Horace was a bachelor. **amico animo** (*dare*) is equivalent to *indulgere genio*, *genio bona facere*, φίλῃ ψυχῇ χαρίζεσθαι, etc. Cf. Simon. fr. 85. 11; Aeschyl. Pers. 840. Cf. on 3. 17. 14.

21. **semel**: cf. on 1. 24. 16. — **splendida**: transferred from Minos, whose state is described Odyss. 11. 568, to his august decrees. — **occideris**. so Catull. 5. 4, in Jonson's imitation, 'Suns that set may rise again | But if once (*semel*) we lose this light | 'Tis with us perpetual night.' For sentiment here and *supra* (10–15), cf. also Ronsard, A Sa Maitresse, 'La lune est coustumiere | De nestre tous les mois: | Mais quand nostre lumiere | Est esteinte une fois, | Sans nos yeux reveiller | Faut long temps sommeiller'; Herrick, 337. 3, 'We see the seas, | And moons to wain; | But they fill up their ebbs again: | But vanisht, man | Like to a Lilly-lost, nere can, | Nere can repullulate, or bring | His dayes to see a second spring,' etc.; El. in Maecen. 113, *redditur arboribus florens revirentibus aetas* | *et ver non homini quod fuit ante redit;* Moschus, Epitaph. Bion. 109 sqq.; Herrick 185.

23–24. Cf. Martial, 7. 96. 5, *quid species, quid lingua mihi quid*

profuit aetas; Landor, Rose Aylmer, 'Ah! what avails the sceptred race, | Ah! what the form divine!'

23. **facundia**: the lawyer's eloquence (Epist. 1. 5. 15) avails nothing at that bar. — **pietas**: cf. on 2. 14. 2; 1. 24. 11.

25–26. **neque . . . liberat**: so in the Hippolytus of Euripides. In the legend followed by Vergil (Aen. 7. 761 sqq.), Ovid (Met. 15. 533 sqq.), and Browning (in Artemis Prologuizes), she restores him to life, and transfers him, under the name of Virbius, to the grove of Diana at Aricia.

25. **pudicum**: his death was caused by the fury of a woman scorned, — his step-mother Phaedra, who, when repulsed, denounced him to his father Theseus.

27. **valet**: cf. on 1. 34. 12; 3. 25. 15.

28. **Pirithoo**: cf. on 3. 4. 80. Theseus, who shared P.'s punishment, was freed by Hercules, but could not free his friend. There were other versions of the legend. Cf. Frazer, Paus. 5. 381. Cf. Chaucer, Knightes Tale, 'So well they loved as olde bokes sain | That when the one was dead, sothely to tell | His felawe went and sought him down in hell.' These mythological examples merely exemplify the general truth, *non te restituet.*

ODE VIII.

Marbles and bronzes are not mine to give, friend Censorinus, nor do you want them. In song thou delightest, and my present is a song.

> 'Who will not honor noble numbers when
> Verses out-live the bravest deeds of men?'
> — *Herrick.*

C. Marcius Censorinus, consul B.C. 8, is known only by this poem — which thus fulfils its boast — and by Velleius' mention of him (2. 102) as *virum demerendis hominibus genitum.*

Imitations by Jenyns, Johnson's Poets, 17. 608, and by Mason, *ibid.* 18. 418.

For the theme, cf. on 3. 30 and 4. 9; Cowley, Praise of Poetry; Martial, 10. 2. 9–12; Eleg. in Maecen. 37. Statius, Silvae, 5. 1. 1–10, expands the first few lines. Cf. also Propert. 4. 1. 57.

1. **donarem**: probably as *strenae* (étrennes) on the Saturnalia and Kalends of March. *Divite me* (5) is the protasis. — **commo-**

dus: if the gifts are *grata*, the giver is complaisant, *prévenant.* Cf. Epp. 2. 1. 227; 1. 9. 9, Odes 3. 19. 12.

2. **aera**: *vasa Corinthia*, 'bronzes.'

3. **tripodas**: cf. Pind. Isth. 1. 18, 'And at the games they entered oftenest for the strife, and with tripods and caldrons and cups of gold they made fair their houses' (Myers); Hesiod, Works, 656; Homer, Odyss. 13. 13.

5. **ferres**: i.e. *auferres.* — **artium**: so τέχνη frequently in Pausanias, for work of art.

6. **Parrhasius**: the great painter of the close of the fifth century B.C. In an epigram in Athenaeus (12. 543. C) he boasts that he had attained the limits of art. — **Scopas**: the great sculptor of the first half of the fourth century; author of a Niobe group, perhaps the prototype of that now in Florence. — **protulit**: *created, invented.* Cf. Tibull. 1. 10. 1, *quis fuit horrendos primus qui protulit enses?*

7. **liquidis**: suggests as complement the hard stone. Cf. 3. 13. 6. n.

8. **ponere**: technical. Cf. Lex.

9. **vis**: i.e. I have not the power (to give them). *Hederae vis* (4. 11. 4), *a quantity of*, is not parallel.

10. **egens**: with *res*, he is rich and could buy them; with *animus*, his desires are not set on such 'curios.'

12. **pretium dicere**: *tell the worth;* a slight variation on *pretium ponere* or *statuere*, *set a price*, Sat 2. 3. 23.

13–20. Not inscribed marbles, nor all the deeds of Scipio, confer so sure an immortality of fame as the Calabrian muse (of Ennius). The general proposition is stated with reference to the special case of Scipio the Elder. But *incendia Karthaginis impiae* was the deed of the younger Scipio (B.C. 146). We may, then, either reject the line (which lacks the caesura), or assume that Horace mingled the glories of the two Scipios and meant the phrase, *eius qui domita nomen ab Africa*, etc., to apply to both, as it conceivably may, regardless of the fact that Ennius did not live to sing the younger. If we omit also line 33, we get $32 = 8 \times 4$ lines, which is an object with some critics.

13. 'The marbles cut by the letters' is more plastic than the 'letters cut in *or* into the marbles' would be. There is a possible

allusion to Augustus' design of setting up, in the portico of his Forum, statues of the great Roman generals, with inscriptions recounting their deeds. Cf. Suet. Octav. 31; Gell. N. A. 9. 11.

14. **spiritus et vita**: cf. Verg. Aen. 6. 847, imitated in Macaulay's 'The stone that breathes and struggles, | The brass that seems to speak' (Proph. of Capys, 28).

15. **celeres fugae**: the abandonment of Italy or the flight from the field of Zama, or both. Editors query the force of the plural. The nom. sing. would not give the rhythm. Cf. *celerem fugam* (2. 13. 17; 2. 7. 9).

16. **minae**: cf. 4. 3. 8. The threats of 'Hannibal at the gates' of Rome were hurled back at Carthage by Scipio after Zama.

17. **impiae**: cf. 4. 4. 46.

18. Cf. Sat. 2. 1. 66, *qui duxit ab oppressa meritum Karthagine nomen;* Milton, P. R., 'How he surnamed of Africa dismissed | In his prime youth the fair Iberian maid.' — **eius**: cf. on 3. 11. 18.

19. **lucratus**: a purposely low word. In Val. Max. 3. 8. 1, Scipio boasts that he has gained nothing from the subjugation of all Africa but a cognomen.

20. **Calabrae Pierides**: is a contradiction, if we consider *Pierides* too curiously. Ennius was a native of Rudiae in Calabria. *Nos sumus Romani qui fuvimus ante Rudini*, he boasts. He had celebrated Scipio, both in his Annals and in a special poem.

21. **chartae**: so 4. 9. 31. — **sileant**: transitive, cf. 3. 19. 8. n.

22. **Iliae**: cf. on 1. 2. 17.

23–24. **puer**: cf. 4. 6. 37. — **invida**: cf. on 4. 9. 33; 4. 5. 9.

25. **Aeacum**: cf. on 2. 13. 22.

26. **virtus**: his virtue. Cf. 3. 2. 21, and Pind. Isth. 8. 24. — **favor**: may be 'popular acclaim,' or it may, like *lingua*, go with *vatum*. — **potentium**: the power of which Corneille boasts when he cries to a young beauty, 'Vous ne passerez pour belle | Qu'autant que je l'aurai dit.' Cf. Shaks. Sonnet 55, 'Not marble, not the gilded monuments, | Of princes shall outlive this *powerful* rhyme.'

27. **divitibus** = *beatis*. Cf. 1. 4. 14. — **insulis**: loc. abl. For Islands of Blessed, cf. on Epode 16. 42.

28–30. Cf. Sellar, p. 181. Horace is not careful to distinguish the immortality of mythical or imperial apotheosis, that of the 'choir invisible,' and that conferred by poetry. Cf. on 3. 3. 9–12.

28–29. Cf. Bacchyl. 3. 92. — **sic**: i.e. by the power of song. Cf. *hac arte*, resuming what precedes 3. 3. 9.

30. **optatis**: it was the goal of his striving. Cf. Epp. 2. 3. 412. So Hercules frequently points the moral in Pindar.

31. Cf. 1. 3. 2; 1. 12. 27.

32–33. **quassas**: cf. 1. 1. 18. — 33. Cf. 3. 25. 20.

34. **vota . . . ducit**: like *interest* and *eripiunt* is a concrete expression of the general idea of deification. Cf. Verg. Eclog. 5. 79.

ODE IX.

Scorn not the lyre! The Greek lyrists have their place after Homer. The heroes of Troy were not the first who loved and fought. Brave men were living before Agamemnon, but their fame is lost in the dark backward and abysm of time because they lacked the sacred bard. But my song shall guard thee, friend Lollius, from the iniquity of oblivion. Thine is a statesman's soul, — sagacious, steadfast, upright. Thou art the Stoic sage, consul not for one year only, but whenever the right prevails. Happy he who uses wisely the gifts of heaven, and fears not poverty, or death for friends and fatherland.

M. Lollius, a trusted minister of Augustus, was consul in B.C. 21. and governor of Gaul, where he was defeated by the Sygambri, B.C. 16. He died in the East, B.C. 1, while acting as tutor and adviser of the Emperor's grandson, Gaius Caesar. Velleius (2. 97; 2. 102) accuses him of cupidity and hypocrisy. There seems a note of loyal defiance in Horace's defense of his friend. But a man is not on oath in an ode any more than, according to Dr. Johnson, in a lapidary inscription. Velleius was possibly prejudiced by the dislike of his patron Tiberius for Lollius (Tac. Ann. 3. 48; Sueton. Tib. 12. 13).

The ode is partly translated by Pope. There is a deliciously naïve imitation by Ronsard. Lines 35 to end are freely rendered by Swift, 'To Archbishop King.'

Cf. also Stepney, Johnson's Poets, 8. 361; Somerville, *ibid.* 11. 192.

1. **ne . . . credas**: the purpose of the statements, *non . . . latent*, etc. Cf. on 1. 33. 1; 2. 4. 1.

2. **longe sonantem**: cf. 3. 30. 10; 4. 14. 25; Catull. 34. 12,

amniumque sonantum; Hes. Theog. 367; Aristoph. Clouds, 283; Lucret. 5. 946; Il. 18. 576.

3. Cf. on 3. 30. 13. There is a suggestion also of 3. 1. 1–4.

4. **socianda chordis**: lyric, as distinguished from the ψιλὰ of epic poetry. Cf. Ronsard, À Sa Lyre, 'de marier aux cordes les victoires'; Epp. 2. 2. 86, *verba lyrae motura sonum; ibid.* 143, *verba sequi fidibus modulanda Latinis.*

5. **non, si**: cf. 3. 15. 7; 2. 10. 17. — **Maeonius**: 1. 6. 2.

7. **Ceae**: 2. 1. 38. — **Alcaei**: cf. on 1. 32. 5; 2. 13. 30. — **minaces**: 'what new Alcaeus fancy-blest | Shall sing the sword in myrtles drest?' (Collins, Ode to Liberty); 'Nor such the spirit-stirring note | When the live chords Alcaeus smote, | Inflamed by sense of wrong' (Wordsworth); 'L'audacieuse encre d'Alcée' (Ronsard).

8. **Stesichori**: cf. on 1. 16. — **graves**: *epici carminis onera lyra sustinentem* (Quintil. 10. 1. 62). He treated long myths in lyric form, and is an important link, in the development of Greek legends, between Homer and Pindar.

9. **lusit**: cf. on 1. 32. 2. — **Anacreon**: cf. 1. 17. 18; Epode 14. 10. Horace is probably thinking of the Anacreontea, — pretty Alexandrian trifles known to English readers in Moore's version.

10. **spirat adhuc amor**: cf. her words in Swinburne's Anactoria, 'I, Sappho, shall be one with all these things, | With all high things forever . . . and . . . my songs once heard . . . cleave to men's lives.'

11. **vivunt**: cf. *spiritus et vita* (4. 8. 14). — **commissi**: i.e. 'with this key' Sappho unlocked her heart. Cf. Sat. 2. 1. 31, *credebat libris.*

12. **puellae**: Sappho. Construe with *fidibus.*

13–16. Cf. on 3. 3. 25 and 1. 15. 20.

13. **arsit** probably governs *crines* directly; but we forget this flash of passion in the long admiring gaze that follows, and feel *mirata* with all four accusatives.

14. **crines**: cf. 1. 15. 20. — **illitum**: cf. *oblitus* (Epp. 2. 1. 204); Verg. Aen. 3. 483, *picturatos auri subtemine vestis;* Milton, 'grooms besmear'd with gold.'

15. **cultus**: 1. 8. 16.

16. **Helene Lacaena**: i.e. the 'Heavenborn Helen, Sparta's

Queen,' of song and story. Cf. Verg. Aen. 2. 601 ; Ronsard, Au Sieur Bertrand, ' Hèléne Grecque estant gaignée | D'une perruque bien peignée' ; and, for the sentiment, Landor, 'Past ruined Ilion Helen lives, | Alcestis rises from the shades : | Verse calls them forth; 'tis verse that gives | Immortal youth to mortal maids.'

17. **Teucer** : cf. 1. 7. 21. The best archer of the Achaeans (Il. 13. 313). **Cydonio** : cf. 1. 15. 17 and Lexicon.

18. **non semel Ilios** does not refer to the various legendary sieges of Troy, but to the infinite possibilities of the unknown past. Cf. Plato, Laws, 676 B, 'and have not thousands upon thousands of cities come into being in this (boundless) time, and as many been destroyed?' Shelley, Queen Mab, II.; the final Chorus in Hellas; and Verg. Ecl. 4. 36.

19. **ingens** : 1. 7. 32. n.

19–21. **pugnavit . . . proelia** : cf *pugnata bella* (3. 19. 4).

20. **Idomeneus** : leader of the Cretans in Homer. — **Sthenelus** : 1. 15. 24.

22. **vel** : = *ve*. Mainly *metri gratia*.

22–23. Cf. Andromache's lament for Hector (Il. 24. 729). Deiphobus was brother of Hector. Cf. Verg. Aen. 6. 494 ; Ronsard, naïvely, ' Hector le premier des gendarmes.'

23. **excepit** : cf. Lex. and 2. 15. 16. — **pudicis** : 3. 5. 41 ; *αἰδοίης* (Il. 6. 250).

25. A familiar quotation. Cf. Byron, Don Juan, 1. 5, 'Brave men were living before Agamemnon | And since exceeding valorous and sage, | A good deal like him too, though quite the same none ; | But then they shone not on the poets' page. Cf. also, Ben Jonson's elaborate imitation, The Forest, 12 ; Boileau, Épître, 1 ; and, for the general idea, Sat. 1. 3. 107 ; Pind. Nem. 7. 12. For immortality of poetry, cf. further on 3. 30 ; 4. 8 ; Theognis, 237 ; Tibull. 1. 4. 65 ; Propert. 4. 1. 23 ; Theocr. 16. 48 ; Sappho, fr. 68, 'Thou shalt die and be laid low in the grave, hidden from mortal ken | Unremembered, and no song of the muse wakens thy name again ; | No Pierian rose brightens thy brow, lost in the nameless throng, | Thy dark spirit shall flit forth like a dream, bodiless ghosts among.'

26. **inlacrimabiles** : virtually passive here ; active, 2. 14. 6. Cf. Wordsworth's 'incommunicable sleep.'

27. **urgentur**: cf. on 1. 24. 6; 1. 4. 16. — **longa**: cf. 3. 11. 38; Propert. 3. 7. 24, *nox tibi longa venit nec reditura dies.*

28. **sacro**: cf. on 3. 1. 3; Lucan, 9, 980, *O sacer et magnus vatum labor, omnia fato | Eripis, et populis donas mortalibus aevum.*

29. Cf. Herrick, 460, 'Vertue conceal'd (with Horace you'l confesse,) Differs not much from drowzie slothfulnesse.' Cf. also, *iners* (3. 5. 36). *Sepultae* and *celata* are felt with both nouns.

30. **non ego te**: cf. on 1. 18. 11.

31. **chartis**: 4. 8. 21; Sat. 1. 4. 36; 1. 4. 139. — **inornatum**: proleptic.

32. **labores** is taken by some editors as a hint that his efforts were not achievements.

33. **carpere** suggests tooth of envy. Cf. 4. 3. 16. — **lividas**: cf. 4. 8. 24; Shaks. 'envious and calumniating time'; *Temporum iniuria;* 'Soon | Oblivion will steal silently the remnant of its fame,' Shelley, Queen Mab; 'The iniquity of oblivion blindly scattereth her poppy,' Sir Thomas Browne, Urn Burial.

34. **est animus**: for the turn of phrase, cf. Verg. Aen. 9. 205, *est hic, est animus lucis contemptor*, etc.

35. **rerum prudens**: cf. *rerum inscitia* (Epp. 1. 3. 33); *rerum . . . prudentia* (Verg. G. 1. 416).

36. **dubiis**: virtually = *adversis.* — **rectus** connotes both *firm* and *upright.* Cf. *mentes rectae quae stare solebant* (Ennius, Ann. 208).

37–38. He punishes cupidity in others and is abstinent himself. — **abstinens . . . pecuniae**: cf. on 3. 27. 69 n.

38. Cf. on 3. 16. 9; Epist. 1. 1. 52; and Vergil's *auri sacra fames.* — **cuncta**: 2. 1. 23; 3. 1. 8.

39. The Stoic sage was pedantically affirmed to be the only true consul or king. Cf. on 2. 2. 21; 3. 2. 17. Popular etymology may help here, *qui recte consulat, consul cluat.* See Lex. Cf. Martial, 4. 40. 4, *pauper eras et eques sed mihi consul eras.* 'John Bradshaw,' says Milton, 'appears like a consul from whom the fasces are not to depart with the year; so that not on the tribunal only, but throughout his life, you would regard him as sitting in judgment upon kings.'

40–44. Confused lines, variously interpreted. Horace is shifting

from *animus* to Lollius and from Lollius to the ideal sage, whose authority is displayed whenever he prefers the right and triumphs over wrong. Rendering *iudex as a judge*, we refer it explicitly to Lollius, who may have been a *iudex selectus* or may have exercised judicial functions in the senate. We may take *quotiens* with all these clauses and understand *explicuit . . . victor* literally; or we may conceivably take *explicuit . . . victor* metaphorically and make it the apodosis of *quotiens praetulit* (*et*) *reiecit*, in which case a colon is required after *anni.*

41–42. **honestum . . . utili**: the καλὸν and συμφέρον of Greek ethics. — **dona nocentium**: i.e. bribes of the guilty.

43–44. Cf. 3. 5. 51. — **explicuit**: cf. *expediunt* (4. 4. 76).

45. **non . . . vocaveris**: '*You would not rightly call blessed.*' The thought of 2. 2. 17–20. Cf. Sellar, p. 167; Epist. 1. 16. 20.

46. **occupat**: cf. on 1. 14. 2; 4. 11. 21.

49. **callet**: cf. on 1. 10. 7. — **pauperiem pati**: 1. 1. 18.

50. **peiusque leto**: cf. on 1. 8. 9; Epp. 1. 17. 30, *cane peius et angui.*

51. **non ille**: cf. 3. 21. 9; Verg. Aen. 5. 334, 6. 593; *ille non* (4. 6. 13).

52. Cf. 3. 19. 2; 3. 2. 13.

ODE X.

To the beautiful boy Ligurinus (cf. 4. 1. 33). Youth's a stuff will not endure.

For the vein of sentiment, cf. Anth. Pal. 12. 186, 12. 35, and Shakspere's Sonnet, 'When forty winters shall besiege thy brow,' and his 'Look in thy glass and tell that face thou viewest.' Old translation in *Musarum Deliciae*, Vol. I. p. 181.

1. **muneribus**: Homer's gifts of Aphrodite (Il. 3. 54).

2. **insperata**: perhaps more than *unexpected*, *dreaded.* — **pluma**: apparently *down.* Bentley's *bruma* would be prettily illustrated by Heine's 'Es liegt der heisse Sommer Auf deinen Wängelein; Es liegt der Winter, der kalte, In deinem Herzchen Klein. Das wird sich bei dir ändern, Du Vielgeliebte mein! Der Winter wird auf den Wangen, Der Sommer in Herzen sein' (Nauck).

3. **humeris involitant**: the long hair usually shorn on the assumption of the *toga virilis* (cf. Juv. 3. 186). Cf. 3. 20. 14; 2. 5. 23; Epode 11. 28; and Pindar's Jason, Pyth. 4. 82, 'nor were the bright locks of his hair shorn from him, but over all his back ran rippling down.' — **deciderint**: i.e. *tonsae*, under the scissors.

4. **flore . . . rosae**: cf. on 3. 29. 3. — **est . . . prior**: *outvies.*

5. Some editors read *Ligurine*, taking *verterit* as intransitive. — **hispidam**: cf. on 2. 9. 1; the opposite of *levis*, 4. 6. 28.

6. **speculo**: by means of = in. Cf. Lais' 'dedication of her mirror,' Anth. Pal. 6. 1. — **alterum**: cf. Ronsard, 'Jeune beauté, mais trop outrecuidée | Des presens de Venus, | Quand tu voirras ta peau toute ridée | Et tes cheveaux chenus, | Contre le temps et contre toy rebelle, | Diras en te tançant: | Que ne pensois-je alors que j'estois belle | Ce que je vay pensant?' Cf. also Auson. Ep. 13. 5; Herrick, 62, 164.

8. **incolumes**: *fresh*, *unwrinkled*. Cf. Shaks. Son. 68, 'Thus is his cheek the map of days outworn.'

ODE XI.

Come, Phyllis, and help me keep Maecenas' birthday, dearer than my own. Telephus is a youth out of thy star. Fling away ambition; by that sin fell — Phaethon and Bellerophon. Come, last of my loves, and learn a song to drive dull care away.

Cf. the *motif* of 3. 28.

Maecenas was out of favor at court, during the last years of his life, and is not elsewhere mentioned in this book devoted especially to Augustus.

2. **Albani**: in Sat. 2. 8. 16, Maecenas is given his choice of Albanian or Falernian. Cf. Juv. 13. 214, *Albani veteris pretiosa senectus.*

3. **nectendis**: dat. of purpose. Cf. gerundive in legal expressions (A. G. 299. b; G. L. 429; H. 544. 2. n. 3). — **apium**: cf. 1. 36. 16; 2. 7. 24.

4. **vis** = *copia* is Ciceronian. Nauck doubts *multa vis*, and construes *multa* with *fulges.*

5. **qua**: with *fulges* only. — **religata**: cf. 2. 11. 24. — **fulges**: may be present of *fulgeo*, or future of *fulgo.*

6. **ridet**: cf. Il. 19. 362; Hes. Theog. 40; Lucret. 2. 326, *aere renidescit tellus;* Catull. 64. 284; Milton's 'pleased with the grateful smell, old ocean smiles'; *splendet* (Epist. 1. 5. 7). — **ara**: of turf, *caespite vivo.*

7. **verbenis**: cf. on 1. 19. 14. — **avet**: faint personification.

8. **spargier**: archaic inf. pass. only here in odes. In Sat. 1. 2. 35. 78; 2. 8. 67; Epist. 2. 1. 94; 2. 2. 148.

9. **manus**: not hand, but band; as Verg. Aen. 6. 660. Cf. 3. 6. 9. Cf. the bustle of preparation for the guest in Juv. 14. 59.

10. **cursitant**: developing *festinat.* — **pueris**: dat.

11. **sordidum**: *sooty*, αἰθαλόεντα. — **trepidant**: *bicker*, *quiver* with eagerness; personifying, as *avet.*

11–12. **rotantes vertice**: *whirling in eddies.* Cf. Homer's ἑλισσομένη περὶ καπνῷ (Il. 1. 317); Apoll. Rhod. 1. 438, λιγνὺν | πορφυρέαις ἑλίκεσσιν ἐναίσιμον ἀΐσσουσαν; Lucret. 6. 202; Milt. P. L. 6, 'smoke to roll | In dusky wreaths reluctant flames;' Herrick, 871. 18, 'And (while we the gods invoke), | Reade acceptance by the smoake.'

13. **ut tamen noris**: cf. Epp. 1. 12. 25, *ne tamen ignores.*

14. **Idus**: thought to be derived from *iduare, to divide;* ∵ *findit.*

15. **Veneris marinae**: cf. 1. 4. 5; 3. 26. 5.

16. **Aprilem**: perhaps, because of false etymology, ἀφρός, Ἀφροδίτη.

17. **sollemnis** = *anno redeunte festus* (3. 8. 9). — **mihi**: more closely with *sanctior.* Cf. Tibull. 4. 5. 1, *qui mihi te, Cerinthe, dies dedit hic mihi sanctus | atque inter festos semper habendus erit.*

19–20. '"This is the birthday of Maecenas" is expressed by words which should mean from this day forth Maecenas revises the calendar,' says Tyrrell captiously (Latin Poetry, p. 197).

19. **adfluentes**: the years that flow to us on the stream of time; not quite the *venientes anni* of A. P. 175. Cf. Tennyson's 'There's somewhat flows to us in life'; Persius, Sat. 2. 1–2, *Hunc, Macrine, diem numera meliore lapillo | qui tibi labentes apponit candidus annos.* Or it may be the rich or bounteous years.

21. **Telephum**: cf. 1. 13. 1; 3. 19. 26. — **occupavit**: cf. on 1. 14. 2.

23–24. **grata compede**: cf. 1. 33. 14.

25–29. The tone is mock heroic.

25. **ambustus Phaethon**: cf. ἡμιδαὴς Φαέθων (Apoll. Rhod. 4. 598); Catull. 64. 291, *flammati Phaethontis.* Shakspere also uses the myth to symbolize a too-ambitious love: 'Why, Phaeton (for thou art Merop's son), Wilt thou aspire to guide the heavenly car, And with thy daring folly burn the world? Wilt thou reach stars because they shine on thee' (Two Gent. 3. 1). Cf. Rich. II. 3. 3, 'Down? Down I come; like glistering Phaeton Wanting the manage of unruly jades'; Marlowe, 'Clymene's brain-sick son | That almost brent the axle-tree of heaven'; Ov. Met. 2. 1–328.

28. **Bellerophonten**: cf. on 3. 12. 8; 3. 7. 15. Pindar first made the myth a symbol of vaulting ambition (Isth. 6. 44): 'Thus did winged Pegasus throw his lord Bellerophon, when he would fain enter into the heavenly habitations and mix among the company of Zeus. Unrighteous joyance a bitter end awaiteth.' Pegasus opened the fountain Hippocrene with his hoof, and is called Πειρηναῖος Πῶλος by Eurip. (El. 475). This and Persius' Prologue would readily suggest the conception of him as the poet's steed. It has not been traced back of the Italian poet Boiardo. Spenser already has it (Ruins of Time): 'Then who so will with virtuous deeds assay | To mount to heaven on Pegasus must ride, | And with sweet poets' verse be glorified.'

29–31. **semper ut . . . vites**: this is pure prose, with all the logical links exposed. *Exemplum praebet* = *monet . . . ut sequare . . . et putando* = *putans . . .* (*ut*) *vites.* For the form, cf. Pindar, Pyth. 4. 90, 'Yea, and the swift shaft of Artemis made Tityos its prey in order that men may set their desires on permitted loves.' For the general sentiment *disparem vites*, cf. the proverbial κηδεῦσαι καθ' ἑαυτὸν of the Greek (Aeschyl. Prom. 890).

30. **putando**: for this use of the abl. of gerund, cf. A. G. 301; G. L. 431. n. 3, H. 542. IV. Cf. also Propert. 1. 1. 9; 1. 4. 1. It sometimes has virtually passive force, as *uritque videndo* (Verg. Georg. 3. 215); sometimes active, as *tuendo* (Aen. 1. 713).

32. **finis**: cf. Propert. 1. 12. 20, *Cynthia prima fuit, Cynthia finis erit.*

33. **calebo**: cf. 3. 9. 6; 1. 4. 19.

34. **condisce**: cf. on 3. 2. 3. — **modos**: this ode, or any other song.

35. **reddas**: cf. 4. 6. 43. — **atrae**: cf. 3. 1. 40; 3. 14. 13.

ODE XII.

The swallow and the spring zephyrs are here again. 'Tis a thirsty season. Come, Vergilius, and quaff a cup with me. But you must pay for your wine. An alabaster box of your precious nard will lure forth a cask from the Sulpician cellars. Come, let be the pursuit of gain, forget the funeral pyre. 'Tis sweet to relax in season.

The phrases *iuvenum nobilium cliens* and *studium lucri* hardly fit Vergil the poet, who, for the rest, had been dead six years when this book was published. The scholiasts sagely conjecture that an *unguentarius*, a *mercator*, or *medicus* is meant. A physician dispensed his own drugs and would charge well for the precious nard.

There is a translation by Lord Thurlow. For the spring *motif*, cf. 1. 4 and 4. 7. For the jocose invitation, cf. Catull. 13. Cf. also, Herrick, Hesperides, 643, 'Fled are the frosts and now the fields appear | Reclothed in fresh and verdant Diaper. | Thaw'd are the snowes and now the lusty spring | Gives to each Mead a neat enameling. | The palms put forth their Gemmes, and every Tree | Now swaggers in her Leavy gallantry. | The while the *Daulian Minstrell* sweetly sings | With warbling notes, her Tyrrean (qy. Terean?) sufferings'; Anth. Pal. 9. 363, 10. 5, 10. 14, and passim; Sellar, p. 197.

1. **Iam**: cf. Catull. 46. 1, *Iam ver egelidos refert tepores;* Anth. Pal. 9. 363. 9, ἤδη δὲ πλώουσιν ἐπ' εὐρέα κύματα ναῦται | πνοιῇ ἀπημάντῳ Ζεφύρου λίνα κολπώσαντος. — **temperant**: *soothe, calm.* Cf. on 1. 12. 16; 2. 16. 27; 3. 4. 45.

2. **impellunt**: cf. Tenn. Maud, 'when the far-off sail is blown by the breeze of a softer clime'; Seneca, Thyest. 126, *nives . . . aestas veliferis soluit etesiis.* — **Thraciae**: cf. 1. 25. 11; Epode 13. 3. Editors differ as to whether north winds blowing at the end of winter, or the zephyrs are meant. Homer (Il. 9. 5) makes both Zephyr and Boreas blow from Thrace, and Zephyrus, as the parallel passages show, is the conventional spring wind. Cf. Lucret. 1. 11; 5. 737–738; Chaucer, Prologue, 5.

3. **prata**: cf. 1. 4. 4. — **rigent**: *rigidum Niphaten*, 2. 9. 20. — **fluvii**: 4. 7. 3–4. — **strepunt**: cf. on 3. 30. 10.

4. Cf. on 4. 7. 3–4.

5–8. For the story of Itys, Procne, and Philomela, cf. Class. Dict. s.v. Tereus; Ovid, Met. 6. 424 sqq.; Matthew Arnold's Philomela; Swinburne's Itylus; and the allusive summary of the tale in the spring chorus in 'Atalanta,' 'And the brown bright nightingale amorous | Is half assuaged for Itylus, | For the Thracian ships and the foreign faces, | The tongueless vigil and all the pain.'

There is some question whether the bird that moans for Itys is the swallow or, according to the other version of the legend, the nightingale. But though Sappho calls the nightingale, in Ben Jonson's paraphrase, 'the dear glad angel of the spring' (*ἦρος ἄγγελος ἱμερόφωνος ἀηδών*), the swallow is the regular poetical harbinger of spring. Cf. Homeric(?) **Εἰρεσιώνη**, 11; Hes. Works, 564; Simon. fr. 74; Aristoph. Eq. 419; the popular song, *ἦλθ', ἦλθε χελιδών*; Hor. Epist. 1. 7. 13, *cum zephyris . . . et hirundine prima;* the proverb, 'one swallow does not make a spring,' Aristotle, Eth. 1. 7. 15; Ovid, Fasti, 2. 853, *veris praenuntia;* Anth. Pal. 10. 14. 5, *οἱ ζέφυροι πνείουσι ἐπιτρύζει δὲ χελιδών | κάρφεσι κολλητὸν πηξαμένη θάλαμον*; Verg. Georg. 4. 306; in Gray's Ode to Spring, 'The Attic warbler pours her throat'; Cicero's *λαλαγεῦσαν*, ad Att. 9. 18.

6. **et** connects *infelix* and *opprobrium.* — **Cecropiae**: cf. on 2. 1. 12. Pandion, the third mythical king of Athens, was the father of Philomela and Procne, who served up her own son Itys at the table of King Tereus, her husband, to avenge his maltreatment of herself and violation of her sister.

7. **male**: i.e. with excessive cruelty.

8. **regum**: the plural generalizes. Cf. on 3. 27. 38.

9. **dicunt**: *sing.* Cf. on 1. 6. 5. — **tenero**: it is early spring 'when all the wood stands in a mist of green | And nothing perfect' (Tenn.). Later it would be *in tenaci gramine* (Epode 2, 24).

10. **fistula**: cf. on 1. 17. 10; abl. instr.

11. **deum**: *Pan deus Arcadiae* (Verg. Ecl. 10. 26); *Pan curat oves oviumque magistros* (Ibid. 2. 33). — **nigri**: cf. on 1. 21. 7.

12. **placent**: cf. C. S. 7.

14. **pressum Calibus**: cf. on 1. 20. 9; 1. 31. 9. — **ducere**: cf. 1. 17. 22.

16. **merebere**: fut. = colloquial imperative. — **nardo**: cf. on 2. 11. 16. — **vina**: cf. on 1. 18. 5.

17. **eliciet** suggests personification. Cf. 2. 11. 21 and *descende* (3. 21. 7.)

18. We can only guess whether Horace bought or stored his wine at the Sulpician vaults or storehouses, which later scholiasts and inscriptions place at foot of the Aventine.

19. **donare . . . largus**: cf. Intr., notes on syntax.

19–20. **amara . . . curarum**: cf. on 4. 4. 76. For thought, cf. 3. 21. 17.

21. **gaudia**: cf. 4. 11. 14. — **properas**: not physical hurry. Cf. Sat. 1. 9. 40; Epp. 1. 3. 28.

22. **merce** continues the jest of *merebere*, if it is a jest. — **non ego te**: cf. 1. 18. 11; 4. 9. 30; 1. 23. 9.

23. **immunem**: ἀσύμβολον, 'without paying your scot.' Cf. Ter. Phorm. 339; Epist. 1. 14. 33, *immunem Cinarae placuisse rapaci.*

24. **tinguere**: cf. Alcaeus' τέγγε πνεύμονας οἴνῳ; βρέχειν, *madidus*, *irriguus mero*, 'a wet night,' and similar phrases.

24. **plena**: cf. 2. 12. 24.

25. **verum**: only here in odes. — **pone moras**: cf. 3. 29. 5, *eripe te morae.*

26. Cf. Lucretius, 3. 913–915; and Tennyson, Maud, 'O, why should Love, like men in drinking songs, | Spice his fair banquet with the dust of death?' — **nigrorum . . . ignium**: the fires of the funeral pyre are conventionally 'dark.' Cf. Verg. Aen. 11. 186; 2. 3. 16, *fila atra;* Lucretius, 2. 580, *funeris atri.* — **memor**: cf. Sat. 2. 6. 97; Martial, 2. 59. 4. — **dum licet**: cf. Sat. 2. 6. 96; Epist. 1. 11. 20; also, odes 2. 3. 15–16; 2. 11. 16.

27. **consiliis**: dat. For thought, cf. 3. 28. 4.

28. A familiar quotation, 'A little nonsense now and then | Is relished by the wisest men.' — **in loco**: ἐν καιρῷ. Cf. Ter. Adelph. 216, *pecuniam in loco neglegere.*

ODE XIII.

The old age of the wanton. The unpleasant theme of 1. 25 and 3. 15. For the *motif*, cf. Anth. Pal. 5. 21, 5. 27, 5. 271, 5. 273; and Swinburne, 'The Complaint of the Fair Armouress,' after Villon.

There is an imitation by Gilbert West in Dodsley's Poems, 2, p. 318.

1–2. **Lyce**: perhaps meant for the Lyce of 3. 10, though line 21 is against it. For anaphora, cf. 3. 5. 18; 3. 11. 30; 4. 6. 37.

1. **vota**: sc. *devotiones* as 2. 8. 6.

4. **ludis**: cf. on 2. 12. 19; 3. 15. 5.

5. **pota**: cf. 3. 15. 16 n.

6. **virentis**: cf. 1. 9. 17; and, for contrast with *aridas* (9), cf. on 1. 25. 17–19. — **et**: cf. 3. 11. 15.

7. **doctae**: cf. 3. 9. 10. — **Chiae**: cf. Delia and Lesbia, likewise named from places.

8. **excubat**: cf. on 3. 16. 3. — **in genis**: cf. Jebb on Soph. Antig. 783; Rom. and Jul. 5. 3, 'beauty's ensign yet | Is crimson in thy lips and in thy cheeks.'

9. **importunus**: a vague word; not conducive, distressful, *ruthless*. Cf. 3. 16. 37, and F. Q. 2. 6. 29, 'And with importune outrage him assailed.' — **aridas**: cf. on 2. 11. 6. — **transvolet**: Ἔρως . . . παρπέταται (Callim. Ep. 32).

10. **luridi**: cf. *livido dente* (Epode 5. 47).

11. **te**: with both *fugit* and *turpant*.

12. **capitis nives**: Quintil. 8. 6. 17, censures the image as far-fetched, *sunt et durae, id est a longinqua similitudine ductae translationes ut capitis nives.* Cf. Anth. Pal. 6. 198, πολιῷ γήραϊ νιφόμενον; Catull. 64. 309, *niveo . . . vertice;* Ronsard, 'Ja cinquante et six ans ont neigé sur ma teste'; Carew, 'or if that golden fleece must grow | Forever free from aged snow'; Donne, 'Ride ten thousand days and nights | Till age snow white hairs on thee'; Tenn. Pal. of Art., 'A hundred winters snowed upon his breast | From cheek and throat and chin'; Herrick, 164, 'And time will come when you shall weare | Such frost and snow upon your haire.'

13. **Coae**: a costly gauzy silk affected by the demi-monde and often alluded to by Roman poets. Cf. Sat. 1. 2. 101; Tibull. 2. 3. 56.

14. **cari lapides**: sc. gems. Cf. Ovid, A. A. 3. 129, *caris aures onerata lapillis.* Others read *clari.* — **semel**: cf. on 1. 24. 16.

14. **notis condita**: her years are known and irrecoverable.

16. **volucris dies**: cf. 3. 28. 6; and Eurip. Troad. 847, τᾶς λευκοπτέρου ἁμέρας.

17. **venus**: *charm, grace.*

18. **illius, illius**: cf. 3. 26. 6; 'Long, long ago'; Sappho, fr. 33, ἠράμαν . . . σέθεν . . . πάλαι ποτά; 'For he is like to something I remember | A great while since, a long, long time ago' (Ford).

19. **spirabat**: cf. on 4. 9. 10.

20. **surpuerat**: *surripuerat*, syncope. Cf. on 1. 36. 8 and Sat. 2. 3. 283. For thought, cf. Catull. 51. 6, *eripit sensus mihi;* and, on a higher plane, Tennyson's 'Smote the chord of self that trembling passed in music out of sight.'

21–22. The meaning seems to be, 'happy (as the reigning belle) after (in time or possibly order of precedence) Cinara (cf. on 4. 1. 4) and a face (beauty, aspect, "vision of delight") well known, too, for arts of pleasing.' For genitive, cf. on 2. 2. 6.

24. **servatura**. cf. on 2. 3. 4.

25. **cornicis**: cf. on 3. 17. 13. — **ut**: we need not distinguish purpose and result. — **fervidi**: 'Let temple burn or flax: an equal light | Leaps in the flame from cedar-plank or weed: | And love is fire' (Sonnets from the Portuguese, 10). But Lyce is a burned-out torch, δαλός (Anth. Pal. 12. 41). Cf. Tenn. Merlin and Vivien, 'the lists of such a beard | As youth gone out had left in ashes'; Shaks. R. and Jul. 4. 1, 'The roses in thy lips and cheeks shall fade | To paly ashes.'

27. **non sine**: cf. on 1. 23. 3.

28. **dilapsam**: *delapsam* would mean fallen into the ashes. — **in cineres**: cf. Vergil's *considere in ignes* (Aen. 2. 624; 9. 145).

ODE XIV.

Augustus, first in war. Under thy auspices Drusus has overthrown the fierce tribes of the Alps, and Tiberius descended upon the Raeti as Auster descends on the storm waves or Aufidus in

flood time on the fertile fields. For three lustres, since the day when Alexandria opened to thee her harbor and her deserted palaces, fortune has crowned with success all thy campaigns. All the peoples of the earth bow beneath thy yoke, from India to Britain, from the Nile to the Tigris and the Danube.

For the events alluded to, cf. 4. 4. Intr. and Sellar, p. 156–157. There is an imitation, in the form of an ode to Queen Anne, in Dodsley's Poems, 1, p. 69.

1. Poetic variation of the official formula, *Senatus populusque Romanus.*

2. **plenis**: *iustis*, *adequate.* — **honorum**: both offices (1. 1. 8) and honorary decrees here.

3. **in aevum**: cf. on 3. 11. 35–36; Epist. 1. 3. 8. — **Auguste**: cf. on 1. 2. 52; 3. 3. 11; 3. 5. 3.

4. **titulos**: *inscriptions.* Cf. *notis publicis* (4. 8. 13). — **memoresque fastos**: cf. on 3. 17. 4; Claudian, 1. 279, *Longaque perpetui ducent in saecula fasti.*

5. **Aeternet**: *ae(vi)ternet* (with *aevum* as *ludum ludere*, 3. 29. 50), a rare archaic word. Cf. F. Q. 1. 10. 59, 'in the immortal book of fame to be eternized'; Milton, 'their names eternize here on earth'; Dante, 'Come l'uom si eterna.'

5–6. **habitabiles . . . oras**: ἡ οἰκουμένη.

6. **maxime principum**: i.e. *maxime princeps.* Cf. on. 1. 2. 50.

7–9. **quem . . . didicere . . . quod . . . posses**: the Greek construction, 'I know thee who thou art.' Cf. Tennyson's 'Hast thou heard the butterflies, | What they say between their wings?'

7. **legis expertes**: i.e. as yet unsubdued.

8. **didicere**: cf. 4. 4. 25, *sensere.*

10. **implacidum**: first found here. — **genus**: cf. Verg. Aen. 4. 40, *Hinc Gaetulae urbes, genus insuperabile bello.*

10–13. Cf. Crinagoras, Anth. Pal. 9. 283.

12. **impositas**: 3. 13. 14; Sat. 1. 5. 26; Epist. 2. 1. 253.

13. **deiecit**: a slight zeugma with *Breunos* and *arces.* Cf. Epist. 2. 2. 30, *praesidium regale loco deiecit.* — **plus vice simplici**: lit. with requital more than one-fold, i.e. inflicting heavier loss than he suffered. For *plus*, cf. Lex. s.v. *multus* II. A. δ.; for *vice*, cf. on 1. 28. 32.

14. **maior Neronum** = Tĭbĕrĭus, a nomen, '*quod versu dicere*

non est.' Cf. on 4. 4. 28; Cons. ad Liviam, 149, *Nec quom victorem referetur adesse Neronem, | Dicere iam potero 'maior an alter adest'?* — **mox**: the attack of Tiberius from the north came a little later. Cf. the description of the campaign in Vell. 2. 95, and Dio, 54. 22.

15. **immanis**: cf. 3. 4. 43; 3 11. 15. For their cruelty, cf. Strabo, 4. 6. 8.

17–19. **spectandus . . . fatigaret**: cf. on 7–10.

17. Note absence of normal caesura. Cf. 1. 37. 14.

18. **devota**: cf. 3. 4. 27; 3. 23. 10; Wordsworth, 'the guardian Pass, | Where stood, sublime, Leonidas | *Devoted* to the tomb.' — **liberae** suggests 'freely dying' and 'a freeman's death.'

20. **indomitas**: slightly personifies the waves. Literally, the Raeti were not 'unsubdued,' but their tempers were as tameless as the waves. — **prope** seems a rather prosaic limitation. Cf. Sat. 2. 3. 268; Epist. 2. 2. 61 (?). Perhaps Horace is trying to reproduce the Greek *σχεδόν τι*.

21. **exercet**: cf. Epod. 9. 31; Milt. P. L. 2, 'Pain of unextinguishable fire | Must *exercise* us without hope of end.' — **Auster**: cf. 3. 3. 4. — **choro**: cf. Propert. 4. 5. 36, *Pleiadum spisso cur coit igne chorus.*

22. **scindente nubes**: cf. Tennyson's 'When | Thro' scudding drifts the rainy Hyades | Vext the dim sea.'

22–23. **impiger . . . vexare**: cf. on 4. 12. 19.

23. **vexare**: cf. 3. 2. 4. — **turmas**: cf. 2. 16. 22.

24. **per ignes**: the fires of the burning villages, if the fire of battle is thought too sudden a plunge into metaphor. Bentley read *per enses.* Cf. Silius, 14, 175, *per medios ignes mediosque per enses.*

25–28. Cf. Macaulay, Regillus, 36, 'So comes the Po in flood-time | Upon the Celtic plain;' Iliad, 5. 87 sqq.

25. **tauriformis**: *ταυρόμορφος*. Cf. *triformis* (3. 22. 5). Horace avoids the picturesque compounds of Greek, English, and early Latin poetry. *Diespiter* (1. 34. 5), *noctilucam* (4. 6. 38), *homicidam* (Ep. 17. 12) are archaic or legal. *Naufragus*, *locuples*, and *sacrilegus* were in common use. Otherwise he does not venture beyond compounds with numerals or prepositions, e.g. *centimanus* (2. 17. 14). Greek art and poetry represent the genii of rivers with head

and horns of a bull, symbolizing, perhaps, the roar of the rushing stream. Cf. Il. 21. 237, μεμυκὼς ἠΰτε ταῦρος; Verg. Georg. 4. 371; Jebb on Soph. Trach. 507. — **Aufidus**: cf. 3. 30. 10; 4. 9. 2.

26. **Dauni**: cf. 1. 22. 14; 3. 30. 11. — **praefluit**: cf. on 4. 3. 10. It is on the boundary.

28. **diluviem**: cf. 3. 29. 40. — **meditatur**: some Mss., *minitatur.*

29. **Claudius**: Tiberius. Cf. on 14 *supra*, and Epist. 1. 3. 2.

29–30. Cf. Homer's ἔρρηξε φάλαγγας, and Tennyson's 'clad in iron burst the ranks of war.'

30. **ferrata** may refer to the use of mail (cf. Lex. s.v. II.), or of chains to hold the men together, or it may be loosely figurative.

31. **metendo**: cf. on 4. 11. 30. For image, cf. Il. 11. 67, 19. 223; Catull. 64. 353–355; Verg. Aen. 10. 513; Aeschyl. Suppl. 637; Gray, The Bard, 'And thro' the kindred squadrons mow their way'; Macaulay, Regillus, 23, 'Like corn before the sickle | The stout Lavinians fell'; Swinburne, Erectheus, 'Sickles of manslaughtering edge | Ground for no hopeful harvest of live grain'; Shaks. Tro. and Cress. 5. 5, 'And there the strawy Greeks ripe for his edge | Fall down before him like the mower's swath.'

32. **stravit**: cf. 3. 17. 12. — **sine clade**: *majore cum periculo quam damno Romani exercitus* (Vell. 2. 95. 2). Cf. Shaks. Much Ado, 1. 1, 'A victory is twice itself when the achiever brings home full numbers.'

33–34. I.e. (*ductu*) *atque auspiciis tuis.* Cf. on 1. 7. 27.

34. **quo die**: *from the day when*, rather than *on the anniversary of the day.* Alexandria was taken and the civil wars ended B.C. 30, in the month Sextilis, to which the name Augustus was given by decree of the Senate B.C. 8.

36. **vacuam**: cf. on 1. 37. 25. Abandoned by death of Antony and Cleopatra.

37. **lustro . . . tertio**: *through three lustrums*, perhaps, rather than *at the expiration of the third lustrum.* This effect is helped by the position of *prospera* between *lustro* and *tertio.* The continued favor of fortune through fifteen years is the point. — **prospera**: cf. on 4. 6. 39.

39–40. And has associated glory and honor to heart's desire (*optatum*, coveted, 4. 8. 30; Epp. 2. 3. 412) with (to) the accom-

plishment of thy imperial commands. *Arrogavit* is virtually equivalent to *addidit*; its associations for a Roman, as well as those of *imperiis*, must be learned from the lexicon s.v. Others interpret, 'and has now added this glory (the victory of Drusus) to thy past achievements' (cf. C. S. 27). But Horace is done with Drusus and is reviewing the reign.

40. **arrogavit**: cf. Epp. 2. 1. 35; 2. 3. 122.

41–52. The subject nations, *victae longo ordine gentes* (Verg. Aen. 8. 722). For a similar imperial theme, cf. Oscar Wilde's *Ave Imperatrix*, 'The brazen-throated clarion blows | Across the Pathan's reedy fen, | And the high steeps of Indian snows | Shake to the tread of armed men. . . . The fleet-foot Marri scout who comes | To tell how he hath heard afar | The measured roll of English drums | Beat at the gates of Kandahar.'

41. **Cantaber**: cf. 2. 6. 2; 3. 8. 22. — **non ante**: 1. 29. 3.

42. **profugus**: cf. 1. 35. 9; 3. 24. 9. — **Medus**: cf. on 1. 2. 22. — **Indus**: cf. Suet. Aug. 21; Mon. Ancyr. 5. 5.

43–44. Cf. Cons. ad Liv. 473; Martial, 5. 1. 7 (of Domitian), *O rerum felix tutela salusque*. As Lucan says, 5. 385, *Namque omnes voces per quas jam tempore tanto | mentimur dominis haec primum reperit aetas*. Cf. on 3. 3. 11.

43. **tutela**: cf. 2. 17. 23; 4. 6. 33. — **praesens**: cf. 1. 35. 2; 3. 5. 2.

44. **dominae**: cf. on 4. 3. 13, and Martial, 1. 3. 3; 10. 103. 9.

45. A commonplace of classical poetry. Tibull. 1. 7. 23; Lucan, 10. 193. Cf. Swift, Apollo's Edict, 'No simile shall be begun | With rising or with setting sun, | And let the secret head of Nile | Be ever banished from your isle.'

46. **Nilus**: the Aethiopians (Mon. Ancyr. 108). — **Hister**: the Dacians (4. 15. 21; Verg. Georg. 2. 497). — **Tigris**: cf. on 2. 9. 21.

47. **beluosus**: cf. on 1. 3. 18; 3. 27. 26; Milton, Lycidas, 'Where thou perhaps under the whelming tide | Visit'st the bottom of the monstrous world.' Cf. Homer's μεγακήτης (Od. 3. 158), commonly interpreted 'monster-teeming.'

48. **obstrepit**: 2. 18. 20; 3. 30. 10. — **Britannis**: cf. on 1. 35. 30.

49. The Romans imagined that the teaching of the Druids kept

the Gauls from fearing death. Cf. Caesar, B. G. 6. 14. 5; Lucan, 1. 459; Arnold on Celtic Lit., p. 38.

51. **Sygambri**: cf. on 4. 2. 36.

52. Resembles, in metrical structure, 1. 9. 20.

ODE XV.

Augustus, first in peace and first in the hearts of his countrymen. When I would sing of wars, Phoebus rebuked me. (But I may tell how) thy age, O Caesar, has brought back the harvests to our fields, recovered our standards from the Parthians, curbed licentious wickedness, and renewed the old Roman virtue that built up the empire. No fear of civic strife or external foe disturbs us now. But lingering over the wine with wife and child, after due prayer to the gods, we will sing in old time fashion the great captains of the past and the scion of Venus and Anchises.

The poem has been read as a continuation of the preceding. It is, in any case, its complementary antithesis. It is 'l'envoi' to Augustus, and affirms the fulfillment of the hopes expressed in 1. 2 and elsewhere, as 3. 24, 3. 1–6.

1–2. Cf. Verg. Eclog. 6. 3; Propert. 3. 3. 25. *Lyra* is probably to be construed with *loqui*, as the scholiasts take it. Cf. Quintil. 10. 1. 62, *epici carminis onera lyra sustinentem.* The trajection is harsh, but it would not be easy to find a better place for the word in the two lines. Editors generally construe with *increpuit*, quoting Ovid, A. A. 2. 493, *Haec ego cum canerem subito manifestus Apollo | movit inauratae pollice fila lyrae.* But 'sounded at me on his lyre' is an ill phrase. For thought, cf. on 1. 6. 5; 3. 3. 70; Epp. 2. 1. 251 sqq.

3. For the metaphor, cf. Propert. 4. 2. 22; 4. 8. 4, *quid me scribendi tam vastum mittis in aequor? | Non sunt apta meae grandia vela rati;* Verg. Georg. 2. 41; Ovid. Trist. 2. 329; Shaks. Sonnet, 86, 'Was it the proud full sail of his great verse?' Dante's 'la navicella del mio ingegno'; and Cowley's quaint Pindarique Ode to Mr. Hobbes, 'The Baltic, Euxine, and the Caspian, | And slender-limbed Mediterranean | Seemed narrow creeks to thee and only fit | For the poor wretched fisher-boats of wit. | Thy nobler vessel the vast ocean tried'; Boileau, Épitre I., Au Roi, 'Cette

mer où tu cours est célèbre en naufrages,' etc. — **Tyrrhenum**: cf. on 1. 16. 4.

5. Cf. on 4. 5. 17–18. Observe polysyndeton of *et*, corresponding to anaphora of *non* in lines 19–24.

6. The recovery, by Augustus' diplomacy in B.C. 20, of the standards lost to the Parthians by Crassus at Carrhae (cf. 3. 5. 5; 3. 6. 9) was regarded as a triumph by the court poets. Cf. August. in Mon. Ancyr. 40; Epp. 1. 18. 56, 1. 12. 27; Verg. Aen. 7. 606, *Parthosque reposcere signa;* Propert. 4. 4. 48. — **nostro . . . Iovi**: i.e. Jupiter Capitolinus. So Propert. 4. 10. 41, *ausa Jovi nostro latrantem opponere Anubim.* Cf. 3. 5. 12. The standards were afterwards deposited in the temple of *Mars Ultor*, dedicated B.C. 2. Cf. Mon. Ancyr. 5, 40, and *supra* on 1. 2. 44.

8. **vacuum**: proleptic. — **duellis**: cf. on 3. 5. 38.

9. **Ianum Quirini**: apparently an intentional variation of the official phrase *Ianum Quirinum.* Cf. on 3. 5. 42. For two-headed Janus, the god of gates and beginnings, cf. Class. Dict. s.v. The gates of the covered arcade passage near the Forum, commonly called the temple of Janus, were closed only in time of peace by the institution of Numa. Cf. Livy, 1. 19. 2. They were shut once in the reign of Numa, once at the end of the first Punic war, and thrice by Augustus, in 725, 729, 746. Suet. Oct. 22; Mon. Ancyr. 2. 42; Verg. Aen. 7. 607, 1. 294; Ovid, Epist. Ex Ponto, 1. 2. 126, *clausit et aeterna civica bella sera.*

10. **evaganti**: cf. Lex. s.v. II. — **frena**: cf. on 3. 24. 29, and Sat. 2. 7. 74, *Iam vaga prosiliet frenis natura remotis.*

12. **artes**: cf. on 3. 3. 9; and, for thought, Verg. Georg. 2. 532–535, and Gratian, Cyneget. 320 sqq.

13–14. Note the three stages of the growth of the empire.

13. **nomen**: cf. on. 3. 3. 45.

14. **imperi**: cf. on 1. 2. 26.

15. **maiestas** is more than majesty. Cf. Lex. s.v. 1. 2. — **ortus**: some read *ortum.* Cf. 3. 27. 12.

16. Cf. Sall. Cat. 36; Dion. Chrysost. orat. 1, p. 13, ἀπ' ἀνίσχοντος ἡλίου μέχρι δυομένου πάσης ἦρχε γῆς.

17–18. Cf. on 3. 14. 15.

17. **custode**: cf. 4. 5. 2.

18. **exiget**: used normally of persons (cf. 2. 13. 31), slightly

personifies. Some read *eximet*. For personification in *procudit*, cf. Aeschyl. Choeph. 647; Soph. Ajax, 1034.

19. **ira**: cf. 1. 16.

20. **inimicat**: new coinage of Horace, as *apprecati*, 28.

21. **qui . . . bibunt**: cf. on 2. 20. 20; Crinagoras, Anth. Pal. 16. 61, 5, *οἶδεν Ἀράξης | καὶ Ῥῆνος, δούλοις ἔθνεσι πινόμενοι.*

22–24. Cf. C. S. 51–56.

22. **edicta . . . Iulia**: the ordinances of Augustus; not to be taken technically, though it suggests the *legis Iuliae*. — **Getae**: cf. 3. 24. 11.

23. **Seres**: cf. 1. 12. 56. — **Persae**: cf. 1. 2. 22. — **infidi**: cf. *perfide Albion*, *Graecia mendax*, *Punica fides*, *Parthis mendacior* (Epp. 2. 1. 112), *perfidus Hannibal* (4. 4. 49), and similar international amenities.

24. The Scythians.

25. **nosque**: emphatic. — **profestis**: cf. Sat. 2. 2. 116, *profesta luce;* working days plus holidays are all days.

26. Cf. on 4. 5. 31–32. — **munera Liberi**: cf. 1. 18. 7. — **iocosi**: cf. 3. 21. 15.

29–32. It was the policy of Augustus to foster the sentiment of historic patriotism. Cf. Suet. Aug. 31, and *supra* on 3. 1–6.

29. **virtute functos**: a variation on *vita functus*, *laboribus functus* (2. 18. 38). Cf. *aevo functus* (2. 9. 13). — **more patrum**: cf. Cic. Tusc. 1. 3, *est in Originibus* (Cato's Origins) *solitos esse in epulis canere convivas ad tibicinem de clarorum hominum virtutibus.*

30. **Lydis**: perhaps 'soft Lydian airs' suited the wine (cf. Plato, Rep. 398 E), perhaps the epithet is used merely for poetic specification. — **remixto**: a rare word. Cf. A. P. 151, *veris falsa remiscet.*

31. **almae**: cf. 4. 5. 18; Lucretius, 1. 2, *alma Venus.*

32. **progeniem**: sc. Augustus. Cf. 4. 5. 1, and C. S. 50.

CARMEN SAECULARE.

The student will find in Harper's Classical Dictionary, s.v. Ludi 21, a practically sufficient account of the origins of the Secular games, their revival and transformation by Augustus, B.C. 17, in somewhat tardy celebration of the establishment of the empire and the ceremonies of the festival as described by the historian Zosimus and the Sibylline oracle. These ceremonies are more accurately known from the official inscription discovered in Rome, September, 1890. It has been edited by Mommsen, Monumenti Antichi . . . della Reale Accademia dei Lincei, 1891; Ephemeris Epigraphica, 1891, pp. 222–274. It is interestingly discussed by Lanciani, Atlantic Monthly, February, 1892; Mommsen, die Nation, December, 1891; Gaston Boissier, Revue des Deux Mondes, March 1, 1892; Professor Slaughter, Transactions of the American Philological Association, 1895.

Carmen composuit Q. Hor[*at*] *ius Flaccus* are the words that chiefly concern us. Horace was thus virtually recognized as the laureate of the new empire, a position won by such odes as 1. 2; 1. 12; 3. 1–6; and sustained by 4. 4, 5, 14, and 15. Something of his pride in this official recognition is reflected in 4. 6. 25–44, and 4. 3. The poem itself is an extremely polished formal official production marked by the dignity and by something of the stark rigidity of the tables of the old law. The vague mystic humanitarian inspirations which Vergil's fourth eclogue (circa B.C. 40) draws from the thought of the world's great age beginning anew are wholly wanting. From Vergil, however, is derived the one central poetic idea (37 sqq.) standing out amid the prescribed formulas of the ritual — the idea of the imperial destiny of Rome embodied in the recently published Aeneid. To be just we must remember the

ceremonial character of the poem, composed, not to be studied in the closet, but to be chanted before a vast concourse in the open air. Horace's unfailing tact recognized that the austere simplicity of Roman ritualistic language was more consonant with the dignity of the occasion, than any elaborate prettiness of phrase, or imitation of the splendid lyric diction of the Greeks that it was in his power to achieve.

The sapphics are finished with the utmost care. Notable is the frequent lilt of the feminine caesura, ll. 1, 14, 15, 18, 19, 35, 39, etc.

The poem was sung on the third and last day of the festival before the temple of Apollo on the Palatine. *Sacrificioque perfecto pueri [X] XVII quibus denuntiatum erat patrimi et matrimi* [whose fathers and mothers were still living] *et puellae totidem carmen cecinerunt ; eodemque modo in Capitolio.* The natural meaning of the last words is that the rendering of the ode was repeated on the Capitol. There has been some idle debate as to whether the repetition was prearranged or an encore. Mommsen chooses to suppose that the ode was sung as the procession moved from the Palatine to the Capitol and back; and exercises his ingenuity in determining the precise point at which each group of stanzas was chanted. The distribution of the strophes between the youths, the maidens, and the ensemble has been endlessly debated.

1. **Phoebe** : Actian and Palatine Apollo, the patron deity of the emperor and the empire, is fittingly invoked first. Cf. 1. 31. 1. n.; 1. 21 ; 3. 4. 60 sqq. — **silvarum potens** : cf. 1. 21. 5. n.; 1. 3. 1. n.

2. **caeli decus** : as sun and moon, cf. 9, 36 ; Verg. Aen. 9. 405, *Astrorum decus et nemorum Latonia custos ;* Sen. Hippol. 408.

2–3. **colendi . . . culti** : a worshipful fullness of expression. Cf. Ov. Met. 8. 350, *si te coluique coloque ; ibid.* 726 ; Odes 4. 2. 38, *donavere . . . dabunt ;* Epp. 1. 1. 1., *prima dicte mihi summaque dicende Camena.*

5. **quo** : with *dicere* (8). — **Sibyllini** : cf. Harper's Class. Dict. s.v. Sibyllae. The old collections which Tarquin was said to have bought of the Sibyl were burned with the Capitol, B.C. 83. Augustus as Pontifex, B.C. 12, deposited a revised collection in the temple of Apollo Palatinus. The extant collections are late forgeries. The

thirty-seven Greek hexameter verses prescribing the order of the ceremonies preserved in Zosimus were compiled or invented by the scholars who organized the festival for Augustus. They fix the *saeculum* as 110 years (see l. 21), and an attempt was made to show that this period had been observed four times. Claudius, however, adopting 100 years, repeated the celebration in A.D. 47, and 41 years later Domitian again summoned the people to the spectacle, 'which no living man had seen or would ever see again.'

6. **lectas . . . castos**: both epithets felt with each noun. Cf. 4. 6. 31.

7. **dis**: the guardian deities generally, *θεοῖς πολιούχοις*. — **septem**: Verg. Georg. 2. 535; Martial, 4. 64. 11, *septem dominos videre montes;* Macaulay, Regillus, 38, 'Hail to the hill-tops seven.' — **placuere**: were and still are dear. Cf. 3. 4. 24, 4. 12. 12; Propert. 4. 10. 64, *Haec di condiderunt, haec di quoque moenia servant.*

9–10. **Alme**: cf. 4. 7. 7. — **Sol**: *Φοῖβος Ἀπόλλων | ὅστε καὶ ἠέλιος κικλήσκεται*, the Orac. 16. — **curru . . . celas**: cf. 3. 6. 44. n. Also Mayor on Cic. Nat. Deor. 2. 19. 49; Jebb on Soph. Ajax, 674.

10. **alius et idem**: similarly Catullus, 62. 34–35, of Venus, identical as morning star and evening star.

12. **visere**: sc. in thy course; but cf. 1. 2. 8. n. — **maius**: cf. Verg. Aen. 7. 602, *maxima rerum | Roma;* Goethe, Elegien XV., 'Hohe Sonne du weilst und du beschauest dein Rom. | Grösseres sahest du nichts und wirst nichts grösseres sehen, | Wie es dein Priester Horaz in der Entzückung versprach.'

13–14. **rite**: fulfilling thine office. — **aperire . . . lenis**: cf. 1. 24. 17. n.; *lenis* is included in the prayer (cf. *fertilis* 29, and 3. 2. 2) and is felt again with the imperative *tuere*.

14. **Ilithyia**: the birth goddess identified with *Juno Lucina* (15); cf. Lex. and Class. Dict. s.v. According to the inscription, consecrated cakes were offered, *Deis Ilythyis*, on the second night. Cf. Orac. 9, *Εἰλειθυίας ἀρέσασθαι | παιδοτόκους*.

15–16. **sive . . . seu**: the scrupulous care of the ancient religion to propitiate the god by the apt epithet is reflected in this usage of the poets. Cf. Aesch. Ag. 160; Catull. 34. 21, *sis quocumque tibi placet | sancta nomine*; Milt. P. L. 3. 7, 'or hear'st thou rather,' etc.; Sat. 2. 6. 20, *Seu Iane libentius audis.*

16. **Genitalis**: only here as name; perhaps imitation of Γενετυλλίς.

17–20. Pure prose. — **producas**: *rear*, as κουροτρόφος. Cf. 2. 13. 3. — **subolem**: 4. 3. 14; 3. 13. 8. — **patrum . . . decreta**: the *lex Iulia de maritandis ordinibus*, B.C. 18, encouraged marriage and imposed pains and penalties on celibacy. Horace, a bachelor of fifty, celebrates it with a somewhat artificial ardor. Cf. Merivale, 4. 39, Chap. 33; Suet. Aug. 34; Livy, Epit. 59; Dio. 54. 16. Cf. 3. 6.

18. **super**: cf. Lex. s.v. II. B. 2. b.

20. **lege marita**: so Propert. 5. 11. 33, *facibus maritis*, the torch of marriage.

21–24. 'That so this festival may not fail (*certus*) to be kept by joyous throngs at each returning *saeculum* of 110 years' is the meaning.

22. **orbis**: *cycle*. — **referatque**: cf. 1. 30. 6. n.

24. **frequentes**: with *ludos*. *Certus* and *frequentes* emphasize by position the main idea.

25. **veraces**: cf. 2. 16. 39. n.; Catull. 64. 306; Arnold, Mycerinus, 'Fell this dread voice from lips that cannot lie, | Stern sentence of the Powers of Destiny.' — **cecinisse**: an extreme case of complementary inf. with adjectives. — **Parcae**: 2. 17. 16. n.; 2. 3. 15. n. The sacrifices of the first night were to them. Cf. the Orac. 9, ἱερὰ . . . Μοίραις ἄρνας τε καὶ αἶγας. The Moerae were originally birth-goddesses. Cf. Pind. Nem. 7. 1; Arnold's 'He does well too who keeps the clue the mild | Birth-goddess and the austere Fates first gave.'

26. **quod semel dictumst** = *fatum* (cf. 3. 3. 57–58. n.), in this case the 'manifest destiny of Rome.' Cf. Verg. Aen. 1. 257, *manent immota tuorum fata tibi*, etc. — **semel**: cf. 4. 3. 1; 1. 24. 16. n.

26–27. **rerum terminus**: cf. Verg. Aen. 4. 614, *hic terminus haeret*. The phrase suggests the god Terminus whose refusal to yield to Jupiter was taken as an omen of the stability of Roman power. Livy, 1. 55; Ov. Fast. 2. 667.

27. **servet**: sudden, somewhat illogical transition to prayer that the fate be accomplished. *Servat* is also read. — **peractis**: 4. 14. 39.

29. **fertilis frugum**: so Livy, 5. 34. 2, *Gallia . . . frugum hominumque fertilis fuit.* Cf. 4. 6. 39; and, for the blessings invoked, cf. Aesch. Suppl. 689–692; Eumen. 924–926, 938 sqq.; Psalms 94. 13. — **tellus**: a black sow was offered to Terra Mater on the third night.

30. **spicea . . . corona**: cf. Δηοῖ τῇ σταχυοστεφάνῳ, Anth. Pal. 6. 104. 8; Cf. Tibull. 1. 1. 15, *flava Ceres tibi sit nostro de rure corona | Spicea.* (At the *Ambarvalia*, see Pater, Marius, Chap. I.) Cf. Warton, First of April, 'Fancy . . . sees Ceres grasp her crown of corn | And Plenty load her ample horn'; Hamlet, 5. 2, 'As Peace should still her wheaten garland wear.'

31–32. cf. Catull. 62. 41, (*flos*) *quem mulcent aurae, firmat sol, educat imber.* — **Iovis**: cf. 1. 1. 25. n.; Epode 2. 29. — **fetus**: i.e. *crops.*

33–34. **condito . . . telo . . . Apollo**: not showering the shafts of pestilence as in Homer, Il. 1. 45 sqq., but gracious and benign as represented in his Palatine temple. Cf. 2. 10. 19; 3. 4. 60.

35. **siderum regina**: cf. 1. 12. 47. n. — **bicornis**: cf. 4. 2. 57; Anth. Pal. 5. 123, δικέρως Σελήνη; *ibid.* 5. 16, χρυσοκέρως; Milt. P. L. 1, 'Astoreth, whom the Phoenicians call'd | Astarte, queen of heaven, with crescent horns.'

37–44. **si**: cf. 3. 18. 5. If, as the Aeneid had recently brought home to every Roman, the world-empire of Rome was a divine dispensation, the gods should cherish their own handiwork.

38. **litus Etruscum**: i.e. *Lavinia litora.* — **tenuere**: *won* (their way to).

39. **iussa pars**: and if it was by divine command that a part of them. Cf. Verg. Aen. 4. 346, *Italiam Lyciae iussere capessere sortes.* — **pars**: i.e. the companions of Aeneas; apposition with *turmae.*

41. **per ardentem**: cf. Verg. Aen. 7. 296, *mediosque per ignes invenere viam.* — **sine fraude**: cf. 2. 19. 20. n.

42. **castus**: i.e. *pius.* Cf. *incestus*, 3. 2. 30. — **patriae**: so *mihi*, Epode 5. 101.

43. **munivit**: cf. Lex. s.v. *munire*, II. B.; Lucret. 5. 102. — **daturus**: cf. 2. 3. 4. n.

44. **plura relictis**: Rome is more than Troy. Cf. Propert. 5. 1. 87, *Dicam, Troia cades, et Troica Roma resurges.*

45–46. **docili** and **placidae** are proleptic.

47. **Romulae**: cf. 4. 5. 1. n.; 1. 15. 10, *Dardanae.* — **prolemque**: hypermetron — the cup runs over.

49. **quaeque**: object of *veneratur*, construed as verb of asking. Cf. Sat. 2. 6. 8; Cic. Fam. 6. 7. 2. — **bobus . . . albis**: white bulls were sacrificed by Augustus and Agrippa to Jupiter Capitolinus on the first day, white cows to Juno Regina on the second. Cf. the Orac. 12. For white bulls as victims, cf. Verg. Aen. 2. 146; Macaulay, Horatius, 7; Capys, 29; Epode 9. 22.

50. **Anchisae**: 4. 15. 31. — **sanguis**: 4. 2. 14.

51–52. Perhaps meant as a quotation of the famous *parcere subjectis*, etc. (Verg. Aen. 6. 853). With the following, cf. Aen. 6. 792. With *iam*, etc., 54 sqq., a favorable answer to the prayer is assumed.

53–56. Cf. 4. 14. 41–52. n.; 4. 15. 6–8, 20–24. The civil wars are ignored.

54. **Albanas**: i.e. Roman. Cf. Verg. Aen. 1. 7.

55. **Scythae**: cf. 2. 9. 23; 4. 14. 42; 3. 8. 23. — **responsa petunt**: as from a god, an oracle, or declarer of the law. Cf. Verg. Ecl. 1. 45; Aen. 7. 86, *Hinc Italae gentes . . . in dubiis responsa petunt.*

57–60. The empire means peace, plenty, and the old Roman virtues. Cf. 4. 5. 17; 4. 15. 5, 10–13.

57. **Fides**, etc.: cf. 1. 24. 6–7. n.; 1. 35. 21. — **Pax**: Peace had an altar at Athens, and is called fairest of the gods by Euripides (Orest. 1682). — **Honor**: Marcellus dedicated a temple *Honori et Virtuti* (Livy, 27. 25).

58. **priscus**: Verg. Aen. 6. 879, *heu prisca fides.*

60. **copia**: cf. 1. 17. 14. n.; Epp. 1. 12. 28.

61–75. Concluding prayer to Apollo, prophet, musagetes, and healer, and to Diana.

61. **augur**: cf. 1. 2. 32. — **fulgente**: with silver (Il. 1. 37) or gold (Pind. O. 14. 10).

62. Cf. Arnold, Empedocles, ''Tis Apollo comes leading | His choir the nine.'

63–64. Cf. 1. 21. 13–14.

65. **si**: if, as he surely does. — **aequus**: cf. 1. 28. 28; 1. 2. 47. n. — **arces**: so most Mss. Others, *aras* of the special altars on which the sacrifices were offered before the temple.

66. **rem Romanam**: cf. Verg. Georg. 2. 498, *res Romanae;* Ennius, Ann. 479, *qui rem Romanam Latiumque augescere voltis.* — **felix**: the prosperity of Latium. Others take it with *lustrum.*

67. **lustrum**: cf. 2. 4. 24. The *imperium* conferred on Augustus for ten years, B.C. 27 (cf. on 1. 2), was renewed, B.C. 17, for five years. — **semper**: i.e. from *lustrum* to *lustrum.* Cf. Tibull. 1. 7. 63, *At tu natalis multos celebrande per annos | candidior semper candidiorque veni;* Ov. Fast. 1. 87.

68. **prorogat**: there is good Ms. authority for the subjunctive, but not in 70 and 71. The chorus no longer implore but feel the presence of the deity. Cf. Epp. 2. 1. 134. The *que* of *remque* (66) does not connect *videt* and *prorogat.*

69. **Aventinum**: for the great Latin temple of Diana there, cf. Livy, 1. 45. — **Algidum**: 1. 21. 6.

70. **quindecim**, etc.: the *quindecimviri sacris faciundis* were one of the four great priestly colleges of Rome. They stood to the foreign religions much as the Pontiffs to the national cult. They were said to have been instituted by Tarquin to guard the Sibylline verses (cf. Verg. Aen. 6. 72). They took charge of the ceremonies under the presidency of Augustus and Agrippa. *Pro conlegio XV virorum magister conlega M. Agrippa ludos saeculares feci* (Mon. Ancyr. 4. 36).

71. **puerorum**: includes the girls. Cf. Naevius' *Cereris puer Proserpina.*

73–74. **haec . . . sentire**: depends on *spem reporto.* For *reporto* sing., as in Greek chorus, cf. 4. 6. 41. n.

75. **doctus**: cf. 4. 6. 43.

EPODES.

Epode in later Greek meant the shorter verse, or iambic dimeter, of an Archilochian couplet following as a refrain the longer iambic trimeter (cf. Liddell and Scott s.v.). The grammarians gave the name to these poems of Horace composed mainly in that measure. Horace himself called them *iambi* with reference both to the prevailing iambic meter and the satirical tone (ἰαμβικὴ ἰδέα. Cf. Od. 1. 16. 3, 24. n.; Epod. 14. 7; Epp. 1. 19. 23).

They seem to have been written in the decade following Philippi, B.C. 41–31, and were published contemporaneously with the second book of Satires about B.C. 30 (cf. Epode 9 with Ode 1. 37). They have little of the mellow charm of the Odes, but are of interest as enabling us to watch the origin and growth of Horace's lyric style. Odes 1. 4 and 4. 7 are composed in an Archilochian epodic measure, and Epodes 1, 9, 13, and 14 would be equally in place among the odes of the first book. Epodes 2 and 16 display a youthful exuberance of expression which Horace's maturer judgment would have pruned. The harsh and sometimes indecent invective of 4, 5, 6, 8, 10, 12, 17 may reflect Horace's mood in the hard years of his early manhood when he was still seeking his way, or it may be merely a scholastic imitation of the manner of Archilochus.

EPODE I.

To Maecenas about to accompany Augustus in the campaign of Actium. Maecenas probably was not present at Actium, but returned from Brundisium to take charge of the government of Italy (cf. Sen. Epist. 114. 6; Dio. 51. 3). The author of the Eleg. in Maec. (45) however affirms Maecenas' presence at the battle,

and the vividness of Epode 9 is sometimes alleged as proof that Horace was with him.

Horace, though unapt for war, will accompany his friend. He will fear less so. No hope of gain impels him. Maecenas' bounty has already filled his cup to overflowing.

1. **ibis**: can it be that, etc. So Tibull. 1. 3. 1, *Ibitis Aegaeas sine me, Messalla, per undas.* — **Liburnis**: abl. instr. The light Liburnian galleys of Octavian are contrasted with the ponderous battlemented ships of Antony in all descriptions of the battle. Cf. Verg. Aen. 8. 691; Merivale, 3. 252; Shaks. Ant. and Cleop. 3. 7, 'Their ships are yare, yours heavy.'

4. **tuo**: sc. *periculo*, i.e. to share.

5. **te . . . superstite** alone is a sufficient condition for the conclusion *quibus vita iucunda*; but the formula *si contra* used to avoid the ill-omened *te mortuo* introduces the parallel *si* which must be completed in thought by *est* or *vivitur*. For the sentiment, cf. 2. 17. 5–9; Catull. 68. 160, *Lux mea, qua viva vivere dulce mihi est.*

7. **utrumne**: is said not to occur before Horace. — **iussi**: *submissively*, as you bid. — **persequemur**: yield myself to idleness, seek ease. Cf. Cic. de Off. 3. 1, *otium persequemur.* — **otium**: Verg. Georg. 4. 564, *studiis florentem ignobilis oti.*

9–10. **laturi (sumus?)**: 'Or shall we with such spirit share | Thy toils, as men of gallant heart should bear?' (Martin). If the ellipsis of *sumus* is thought too harsh, we may insert a comma after *laborem* and construe it with *persequemur* by a slight zeugma.

12. **inhospitalem . . . Caucasum**: cf. 1. 22. 6. n. For thought, cf. 2. 6. 1.

13. **sinum**: cf. Verg. Georg. 2. 122, *India . . . extremi sinus orbis.*

15. **roges**: A. G. 310. b; H. 507. III. 1. — **labore**: *laborem* of the Mss. violates the meter.

16. Homer's ἀπτόλεμος καὶ ἄναλκις. But *firmus parum* refers to his health.

18. **qui**: sc. *metus.* — **maior**: adverbially.

19. **adsidens**: the brooding bird need not be actually on the nest.

20. **serpentium adlapsus**: Il. 2. 308; Aesch. Sept. 290; Moschus, 4. 21; Verg. Aen. 2. 225, *lapsu . . . dracones.*

21. **relictis**: dat. Cf. Verg. Aen. 2. 729, *comitique onerique timentem;* or abl. abs. — **ut adsit**: concessive, *even if she were with them.* A. G. 266. c; G. L. 608; H. 515. III.

22. **latura**: cf. 2. 3. 4. n. — **praesentibus**: cumulative resumption of *adsit* by frequent Latin usage. Plaut. Pseud. 1142; Ter. Adelph. 393; Verg. Aen. 4. 83.

23–24. **militabitur bellum**: cf. 3. 19. 4, *pugnata bella.*

25–28. Cf. 1. 31. 3–5. — **nitantur**: 'the ox toils through the furrow,' suggesting the richness of the loamy soil. — **meis**: the main idea. — **mutet**: 1. 16. 26; 1. 17. 2.

29–30. Perhaps a contrast is suggested between the heights of Tusculum crowned with the villas of Cicero, Lucullus, Hortensius, etc., and the poet's humbler retreat, 'Folded in Sabine recesses the valley and villa of Horace' (Clough). The villas of Frascati still gleam white against the dark foliage. Cf. Hare, Days Near Rome. — **Circaea**: founded by Telegonus, son of Circe and Ulysses. Cf. 3. 29. 8.

31. **satis superque**: cf. 17. 19; Sat. 2. 6. 4, *nil amplius oro.* — **benignitas**: generosity. The Sabine farm, 'the fittest gift ever made by a liberal man of fortune to a needy man of parts,' was given to the poet by Maecenas about B.C. 34, the time of the publication of the first book of Satires. To the dignity and the tranquillity it brought into Horace's life we probably owe the Odes. Horace describes it lovingly, Epp. 1. 16. 1–17, and often contrasts his beloved retreat with the smoke and din and fever of Rome. Cf. Sat. 2. 6. 1–4; Epp. 1. 10. 8; 1. 14. 1; 1. 7. 1–15; Odes, 1. 17; 1. 22. 9; 2. 16. 37; 2. 18. 14; 3. 1. 47; 3. 4. 22; 3. 13?; 3. 18; 3. 29. There is an interesting account of it in Blackwood's Horace for English readers (Martin), p. 69. Cf. also Gaston Boissier's delightful chapter in his 'Nouvelles Promenades Archéologiques.'

32. **paravero**: note exactness of Latin tense. The acquisition must precede the use.

33. **Chremes**: apparently the typical miser of some comedy not extant.

34. **discinctus** : for 'loose girdled' metaphorically as 'dissolute' cf. Sulla's warning about Caesar, Sueton. Caes. 45, *ut male praecinctum puerum caverent.* — **perdam** : some Mss. read *perdam ut.*

EPODE II.

The praise of country life in the manner of Vergil (Georg. 2. 458 sqq.), with touches resembling, if not suggested by, the idyllic passages in Aristophanes (Pax, 569; Νῆσοι, 1). 'The profusion of detail is a mark of Horace's earlier muse' (Sellar); but the poem is very beautiful, and is converted into a satire only by the Heinesque surprise at the close. Cf. Sellar, p. 126–127.

It has been often imitated or translated. Cf. Tibull. 1. 1; Martial, 1. 49, in same meter; also 3. 58; Ben Jonson, The Forest, 3; Works, Vol. 3, p. 264; *ibid.* Vol. 3, p. 384. A translation is appended to Cowley's Essay of Agriculture. There are also translations by Dryden (Johnson's Poets, 9. 160), and by Somervile (*ibid.* 11. 208). Cf. Herrick, 106, 663, The Country Life; Klopstock, Der Kamin.

1. **beatus** : cf. Pope, Solitude, 'Happy the man whose wish and care | A few paternal acres bound'; Verg. Georg. 2. 458, *O fortunatos nimium*, etc. — **procul negotiis** : ἀπαλλαγέντα τῶν κατ' ἀγορὰν πραγμάτων, Aristoph. Νῆσοι; 'Far from the madding crowd's ignoble strife.'

2. **prisca** : cf. 3. 21. 11; 'Like the first golden mortals' (Cowley); *Hanc olim veteres vitam coluere Sabini* (Verg. Georg. 2. 532).

3. **exercet** : Verg. Georg. 1. 99, *exercetque frequens tellurem, atque imperat arvis.* Cf. 4. 14. 21.

4. He is neither a borrower nor a lender. Anticipatory hint of 67.

5. Nor a soldier. Cf. Verg. Georg. 2. 539; Tibull. 1. 1. 4, *Martia cui somnos classica pulsa fugent.*

6. **horret** : cf. 1. 1. 15–17; Sat. 1. 1. 6.

7. **forum** : law and politics. Verg. Georg. 2. 501, *nec ferrea iura | insanumque forum aut populi tabularia vidit.*

7–8. **superba . . . limina**: the morning *salutatio* of the rich patron, which Vergil describes so magnificently (Georg. 2. 461), and Martial found so burdensome.

9. **ergo**: *and so*, being free. — **adulta**: after three years' growth. — **propagine**: sets, layers, slips. Cf. Lex. s.v.

10. **altas**: the tall slim branchless poplar (Il. 4. 482) and the elm were especially suited for this. — **maritat**: cf. on 2. 15. 4; 4. 5. 30; Cato, R. R. 32, *arbores facito ut bene maritae sint.*

11. **in reducta valle**: 1. 17. 17. — **mugientium**: *mugitusque boum* (Verg. Georg. 2. 470). 'The *lowing herd* winds slowly o'er the lea.' Cf. *balantum*, sheep (Verg. Georg. 1. 272); *natantum*, fishes (*ibid.* 3. 541); Lucret. 1. 887, *lanigerae.* And on such appellations of animals generally, see Classical Review, November, 1894.

12. **errantes**: 3. 13. 12, *pecori vago.*

13–14. Pruning and grafting. Cf. Verg. Georg. 2. 69, 81.

14. **feliciores**: etymologically. Cf. *fēmina*, *fēcundus.* Cf. 4. 4. 65. n.

15. **pressa**: cf. Verg. Georg. 4. 140, *spumantia cogere pressis mella favis.* More properly of wine (Epode 13. 6).

16. **infirmas**: the standing epithet. Cf. Ov. Ib. 44; Lucret. 1. 260.

17. **vel**: the *choice* of another aspect of country joys to contemplate. *Aut* is merely disjunctive. *Que* (13) must be given the force of *ve*, which some would read.

17–18. For Autumn personified, cf. on 4. 7. 11; 3. 23. 8.

17. **mitibus**: cf. *immitis*, (2. 5. 10). If *agris* is abl., Autumn rises from (in) the fields; if dat., she displays her beauties to (for) them.

19. **ut**: *how.* Cf. l. 61; 1. 11. 3. — **decerpens**: cf. *carpsit* (Verg. Georg. 2. 501). Normal prose would use inf. with *gaudet.* Cf. Greek ἥδεται δρέπων.

20. **purpurae**: *with the purple* (dyes of art). Cf. 2. 5. 12. And, for dat., 2. 2. 18; 1. 1. 15.

21. **Priape**: the Hellespontic garden god, to whom so many of the licentious epigrams of the Anthology are addressed. — **pater**: cf. on 1. 18. 6; Verg. Georg. 2. 494, *Panaque Silvanumque senem.*

22. **Silvane**: cf. 3. 29. 23. Old Italian wood god, and so perhaps

tutor finium as guardian of the bounds of the primitive farmers' clearing. Cf. Preller-Jordan, Röm. Myth.

23. **iacere**: 1. 1. 22; 2. 7. 19; 2. 11. 14.

24. **tenaci**: *matted* (Dryden). Cf. 'Ripe grasses trammel a travelling foot' (Swinburne, Atalanta). Cf. on 4. 12. 9.

25. **altis . . . ripis**: *brimming*, to the height of their banks apparently. Cf. Lucret. 2. 362, *summis labentia ripis;* Quintil. 12. 2, 11, *ut vis amnium maior est altis ripis multoque gurgitis tractu fluentium*, etc. Others, with Bentley, take it of the height of the banks brought out by the low water of summer. Some Mss. and eds. read *rivis*.

26. **queruntur**: cf. on 4. 12. 5; Ov. Am. 3. 1. 4, *et latere ex omni dulce queruntur aves;* Verg. Ecl. 1. 59.

26–27. 'Though haply you should fall asleep | To clink of silver waters' (Mrs. Browning).

27. **lymphis**: somewhat tautological instr. abl. — **obstrepunt**: absolutely as 3. 30. 10. Markland's conjecture *frondes* is tempting. The foliage then murmurs to the waters, as in Propert. 5. 4. 4, *multaque nativis obstrepit arbor aquis*, and slumber distils down through the rustling leaves, as in Sappho's exquisite fragment, αἰθυσσομένων δὲ φύλλων | Κῶμα καταρρεῖ. Cf. 3. 1. 21; Theoc. 8. 79; Verg. Georg. 2. 469; Sen. Phaedr. 508, an imitation of the whole passage.

28. **quod**: its antecedent is the cognate acc. felt with *obstrepunt*, a sound such as to. — **leves**: 2. 16. 15.

29. **at**: a corresponding winter scene. Cf. on 3. 7. 22; 3. 18. 9. — **tonantis**: the standing epithet (cf. on 3. 5. 1) has special fitness here. — **annus**: cf. on 3. 23. 8.

31 sqq. Cf. Herrick, 663: 'To these, thou hast thy times to goe | And trace the Hare i' th' treacherous snow; | . . . Thou hast thy Cockrood, and thy glade | To take the precious pheasant made :| Thy Lime-twigs, Snares and Pit-falls then | To catch the pilfring birds, not men.'

31. **trudit**: a stronger *agit*. Cf. 2. 18. 15. — **hinc et hinc**: 5. 97. — **multa**: so Verg. Aen. 1. 334 *multa . . . hostia*.

32. **plagas**: 1. 1. 28; 3. 5. 32. Lex. s.v. 3.

33. **ămite lēvi**: the smooth pole, or *pertica aucupali*. Cf. Lex. s.v. — **rara . . . retia**: *wide-meshed*. So Verg. Aen. 4. 131.

34. **turdis**: Martial, 3. 58. 26, *Sed tendit avidis rete subdolum turdis.* — **dolos**: apposition with *retia.*

35. Note the two anapests and the tribrach. But some get rid of that in the fifth foot by taking *laqueo* as a dissyllable by synizesis. Cf. 1. 79, and 11. 23. — **advenam**: migratory. Milt. P. L., 'So steers the prudent crane | Her annual voyage, borne on winds.'

37. **curas**: attracted to rel. clause for metrical convenience probably.

39–60. Construe *quodsi . . . mulier iuvet . . . exstruat* (43) . . . *siccet* (46) . . . *adparet* (48) . . . *non me iuverint*, etc. (49 sqq. apodosis). *Non . . . descendat*, etc., is not felt as a part of the apodosis, but as an independent development of the thought — that far-fetched and dear-bought luxuries would give less pleasure than the unbought joys of a simple country home.

39. **in partem**: she plays her woman's part — εἰς ὅσον σθένω in the words of Electra, Eurip. El. 71; cf. the picture of chaste domestic happiness, Verg. Georg. 2. 523–524.

41. **Sabina**: cf. 3. 6. 37 sqq. — the type of antique virtue — *haud similis tibi Cynthia*, as Juvenal says. Cf. the imitation of the passage in Stat. Silv. 5. 1. 122 sqq. — **perusta**: *tanned*, ἡλιόκαυστος; Arnold, Empedocles, 'His hard-task'd, sunburnt wife, | His often laboured fields.' — **solibus**: cf. on 4. 5. 8.; Verg. Georg. 1. 66, *maturis solibus;* Lucret. 5. 251, *perusta | solibus adsiduis;* Epode, 16. 13.

42. **pernicis**: cf. *impiger*, 3. 16. 26.

43–44: cf. Gray's Elegy, 'For them no more the blazing hearth shall burn, | Or busy housewife ply her evening care'; Tibull. 1. 10. 42. The details of *in partem iuvet* without conjunction.

43. **sacrum**: to the Lares. Cf. 3. 23. 15; 4. 5. 34; Herrick, 334, to Larr, 'Go where I will, thou luckie Larr stay here, | Warme by a glit'ring chimney all the year.' — **vetustis**: hence dry.

44. **sub**: 'against.'

45. **textis cratibus**: σηκοῖς, 'wattled folds.' — **laetum**: cf. on 4. 4. 13; Verg. Georg. 2. 144, *armentaque laeta.*

47. **horna**: 3. 23. 3. — **dulci**: hardly yet fermented in the great earthen jars where it was kept till bottled.

48. **inemptas**: cf. γλυκέα κἀδάπανα (Aristoph. Pax. 593); Verg. Georg. 4. 132, *dapibus mensas onerabat inemptis;* Martial, 4. 66.

5, etc. In imitation of this usage of the Latin poets, English writers of the eighteenth century employ the expression freely as a laudatory term. Cf. Burke's famous characterization of chivalry: 'The unbought grace of life, the cheap defence of nations.'

49. Lucrine oysters were much prized. Cf. Juv. 4. 140; Martial, 6. 11. 5; Milt. P. R. 2, 'All fish from sea or shore . . . for which was drain'd | Pontus and Lucrine bay, and Afric coast.' For the Lucrine bay, cf. 2. 15. 3.

51–52. The scar was supposed to be driven down into the Mediterranean from the Pontus by storms. Ennius, Heduphagetica (8) calls it *cerebrum Iovis paene supremi.* For the *rhombus*, cf. Juv. Sat. 4. 39–43.

52. **intonata**: deponent.

53. **Afra avis**: Numidian hen, guinea-fowl.

54. **attagen**: heathcock? Martial, 13. 61.

55. **pinguissimis**: what bears fat olives should itself be fat.

57. **gravi**: *costive.* Cf. Martial, 10. 48. 7.

58. **malvae**, etc.: cf. on 1. 31. 16.

59. **Terminalibus**: the festival of the god *Terminus*, VII Kal. Mart. (Ov. Fast. 2. 655, *spargitur et caeso communis Terminus agno*). The rustic tastes meat only when it is provided by a sacrifice or an accident.

60. **lupo**: Martial, 10. 48. 14, *haedus inhumani raptus ab ore lupi.* There was a belief that the wolf selected the best, and that τὰ λυκόβρωτα were most toothsome (Plut. Sympos. 2. 9).

63–64. Cf. on 3. 6. 42; Verg. Ecl. 2. 66, *aspice, aratra iugo referunt suspensa iuvenci;* Ov. Fast. 5. 497.

65. The swarm of homebred slaves, a sign of rustic opulence, sit at supper near the fire in the atrium, while the wooden images of the Lares, polished and gleaming in the firelight, seem to smile upon the scene. Cf. Sat. 2. 6. 66, *quibus . . . ante Larem proprium vescor vernasque procaces | pasco libatis dapibus;* Tibull. 2. 1. 23, *turbaque vernarum, saturi bona signa coloni;* Martial, 3. 58. 22; 4. 66. 10.

67. **Alfius**: apparently a traditional type like many of the names in the Satires. Cf. Columella, 1. 7. Dryden substitutes 'More-craft.'

68. **iam iam**: ironically emphasizing his eagerness.

69–70. **redigere** and **ponere** are the technical terms for calling in and placing loans, cf. Lex.; for *Ides* and *Kalends* as settling days, cf. Cic. Cat. 1. 4; Hor. Sat. 1. 3. 87.

EPODE III.

Horace has eaten at Maecenas' table a dish perhaps intentionally (*iocose*, 20) overseasoned with garlic, and relieves his feelings by mock-heroic imprecations.

1. **olim**: *ever*. Cf. on 4. 4. 5.

2. **guttur fregerit**: cf. 2. 13. 6.

3. **edit**: archaic subj. for *edat*. Cf. Sat. 2. 8. 90. — **cicutis**: the hemlock, employed in the execution of Socrates. Cf. Epp. 2. 2. 53.

4. **messorum**: cf. Verg. Ecl. 2. 10, *Thestylis et rapido fessis messoribus aestu | alia serpyllumque herbas contundit olentis.*

5–6. **veneni**: with *quid*. — **viperinus**: 1. 8. 9.

7. **fefellit**: without my knowledge. Cf. 3. 16. 32. — **malas**: Verg. Aen. 2. 471, *coluber mala gramina pastus.* Cf. *mala cicuta* (Sat. 2. 1. 56).

8. **Canidia**: cf. Epodes 5 and 17 for this poisonous witch. — **tractavit**: handled, had a finger in, cf. 2. 13. 10.

9. **ut**: *when*. Cf. 5. 11. — **praeter omnes**: with *mirata est*. — **candidum**: 1. 18. 11.

10. **Medea**: the typical *venefica* of mythology. — **ducem**: Jason. — **mirata**: cf. 4. 9. 15.

11. **ignota**: *insueta*, cf. 4. 2. 6; they were not wonted to the yoke. For the story, cf. on 4. 4. 63.

12. **perunxit**: cf. 1. 5. 2, *perfusus*. A potent drug may be poison or antidote. Medea anointed Jason to preserve him from the fire-breathing bulls which he was required to yoke in order to plow the furrows for the dragon's teeth. Cf. Pind. Pyth. 4. 220, 'Then speedily she showed him the accomplishment of the tasks her father set, and many drugs withal gave him for his anointment, antidotes of cruel pain.' — **hoc**: emphatic.

13. **paelicem**: so in Seneca's Medea she names (Glauce) Creousa, the young Corinthian princess for whom Jason abandons her, and whom she slays by the gift of a poisoned robe, escaping, at the

end of the play, in a chariot drawn by winged dragons. Cf. Epode 5. 61 sqq.; Eurip. Medea.

15. **siderum**: the dog star is meant. Cf. 16. 61; 3. 29. 18. — **insedit**: cf. Sen. Oed. 47, *sed gravis et ater incubat terris vapor.* — **vapor**: *heat*, as in Lucret. 1. 663.

16. **siticulosae**: 2. 41; 3. 30. 11; Eurip. Alcest. 560, διψίαν χθόνα.

17. **munus**: the sacrificial robe steeped in the poisoned blood of the Centaur Nessus, which jealous Deianira sent to Hercules as a love charm. Cf. 17. 31; Ov. Met. 9. 130; Milt. P. L. 2, 'As when Alcides from Oechalia crown'd | With conquest felt th' envenomed robe, and tore | Through pain up by the roots Thessalian pines'; Soph. Trach. — **efficacis**: for all his mighty deeds reduced to sob like a girl, as he says in Soph. Trach. 1071.

19. **at**: in imprecations, as 5. 1.

EPODE IV.

A bitter invective against a typical parvenu of those troublous times. Still scarred with the brands of slavery, he struts down the Sacred Way, farms huge Apulian estates, sits in the knights' place at the theater, and commands the soldiers of Rome.

Variously referred by scholiasts and moderns to Menas or Menodorus, the freedman of Sextus Pompey, who twice deserted to Augustus (cf. on 3. 16. 15, and Merivale, 3. 194); and to a Vedius Rufus supposed to be the *magnus nebulo* of Cic. ad Att. 6. 1. 25.

Cf. Anacreon, fr. 21.

1. **sortito**: by allotment, or law of nature. The enmity of wolves and lambs was proverbial from Il. 22. 263. Cf. Ov. Ibis, 43.

3. **hibericis**: thongs of Spanish broom used for whips. — **peruste**: burn, for sting. Cf. θάλπος, and Epp. 1. 16. 47, *loris non ureris;* Sat. 2. 7. 58, *uri virgis;* Martial, 10. 12. 6, *colla perusta iugo*; Anth. Pal. 5. 254, μάστιξ κατασμύξῃ.

4. **dura**: Tibull. 1. 7. 42, *crura licet dura compede pulsa sonent.*

5. **ambules**: *strut.* Cf. 5. 71; Odes, 4. 5. 17.

7. **Sacram . . . viam**: the fashionable lounge. Cf. Sat. 1. 9. 1,

ibam forte via Sacra sicut meus est mos; 4. 2. 35. n. — **metiente**: possibly of the sweeping toga, or merely *striding along*, *pacing;* Ov. Met. 9. 447; Lucan, 5. 556; Wordsworth, 'the sailor measuring o'er and o'er | His short domain upon the vessel's deck.'

8. **trium**: most Mss. read *ter*.

9. **ut**: cf. 1. 9. 1. — **vertat**: the scholiast and Nauck interpret *averts;* others, 'plucks all gaze your way.' Cf. Epp. 2. 1. 196, *vulgi converteret ora.* Kiessling, 'changes their color, makes them flush with anger.' Cf. Sat. 2. 8. 35, *vertere pallor tum . . . faciem.* For *huc et huc* with *euntium* we should expect *huc et illuc.* Cf. *hinc et hinc* (2. 31).

11 sqq. The expression of the *liberrima indignatio.* Cf. *libera bilis* (11. 16).

11. **sectus**: a stronger *caesus.* — **triumviralibus**: the *triumviri capitales* inflicted summary punishment on slaves, foreigners, and the lower classes. A herald, perhaps, proclaimed the nature of the offense during the whipping, as in Plato's Laws, 917 D.

13. 'Plows' is a poetical 'possesses.' Cf. 1. 26.

14. 'In his cool hall with haggard eyes | The Roman noble lay | He drove abroad in furious guise | Upon the Appian way' (Arnold, Obermann). — **mannis**: 3. 27. 7; Lucret. 3. 1061, *currit agens mannos ad villam praecipitanter.* The Appian Way led to the Falernian vineyards. — **terit**: cf. Martial, 11. 13, *quisquis Flaminiam teris viator;* Statius, Silv. 2. 2. 12, *Appia longarum teritur regina viarum.*

15–16. He snaps his fingers at the famous law of L. Roscius Otho, Tribune of the people 67 B.C., which reserved for the equites the fourteen rows of seats in the theater next to the senators, who occupied the orchestra. Cf. Epp. 1. 1. 58, and Juvenal and Martial *passim.*

15. **magnus**: with scornful irony.

17. **quid attinet**: what is the use of sending ships against the runaway slaves of Pompey's piratical fleet, when we ourselves make military tribunes out of slaves?

17–18. **ora rostrata navium**: virtually equals *naves rostratas.*

20. **hoc, hoc**: this angry repetition frequent in epodes. Cf. 5. 53; 6. 11; 7. 1; 14. 6; 17. 1; 17. 7.

EPODE V.

Canidia, the venomous witch, in company with three grewsome hags, is about to torture to death a young boy in order to prepare from his liver and marrow a love philter (37–38) for her faithless paramour, old Varus (73). The scene of the horrid drama is a house in the Subura at Rome, not Naples, as has sometimes been inferred from 43. Lines 1–10 contain the pitiful appeals of the child, dimly aware of the fate in store for him. From 15 to 24 Canidia casts into the magic flames ingredients resembling those of the witches' caldron in Macbeth. Lines 25–28 briefly depict Sagana sprinkling the house with unholy water. In 29–40 Veia digs the pit in which the naked child is to be planted up to the chin, there to die with starving eyes fixed on food beyond his reach. Lines 41–46 tell of the presence, affirmed by the gossips of Neapolis, of lewd Folia, who can draw down the moon and stars like a Thessalian witch ; 49–82 repeat Canidia's invocations of the powers of darkness, her objurgations of her disreputable old lover still unaffected by her conjurations, her dark hints of yet more dreadful spells to which she may resort. Thereupon, 83–102 the despairing child breaks out into open imprecations, and threatens that his ghost will haunt her.

The whole is a genre picture, a dramatic study of the hideous superstitions that flourished in the teeming lower life of the cosmopolitan capital. Cf. Ov. Am. 1. 8 ; Cic. Vat. 14 ; Apuleius, Apol. 47 ; C. I. L. VI. 19747, an inscription on a boy supposed to have been similarly done to death by a witch.

That Canidia was a mistress of Horace with whom he had quarreled, that her real name was Gratidia, and that to her is addressed the Palinode of 1. 16, are unverified fancies of the scholiasts. Epode 17 is a mock recantation of this poem and an appeal for mercy by the poet. There are further allusions to her in Epode 3. 8 ; Sat. 1. 8 ; Sat. 2. 1. 48 ; 8. 95.

1–2. Nay by all the gods. — **at** : cf. Epode 3. 19 ; Verg. Aen. 2. 535. — **quidquid** : so *Lydorum quidquid*, etc., 'all the Lydians' (Sat. 1. 6. 1).

3. **fert** : imports, *means.*

4. **voltus in**: 1. 2. 40.

5. **te**: Canidia.

6. **Lucina**: C. S. 15. — **veris**: a sneer of the poet not wholly appropriate in the mouth of the child. Cf. 17. 50.

7. The purple hem of the *toga praetexta* of childhood ought to protect him, but does not; hence *inane*.

8. **improbaturum**: litotes.

11–14. The child is stripped by the witches. — **insignibus**: the *bulla* and *praetexta*. — **corpus**: apposition with *puer*.

15–16. A Medusa-like head. Cf. *furiale caput* (3. 11. 17).

17. **caprificos**: often mentioned as growing on tombstones and abandoned walls; Juv. 10. 145; Martial, 10. 2. 9, *marmora Messalae findit caprificus;* Tenn. Princ., 'And the wild fig-tree split | Their monstrous idols.'

18. **funebris**: cf. 2. 14. 23.

19–20. Construe: *ova strigis uncta* (2. 1. 5) *sanguine ranae* (cf. Lex. s.v. *rubeta*) *plumamque* (*strigis*).

21. **Iolcos**: in Thessaly. Cf. 1. 27. 21. n. — **Hiberia**: near Colchis in the Pontus. Cf. Verg. Ecl. 8. 95, *haec Ponto mihi lecta venena.* With the whole, cf. the witches' scene in Macbeth, and Propert. 4. 5. 27-30.

24. **Colchicis**: 2. 13. 8. n.

25. **expedita**: *succincta*. — **Săgăna**: the tribrach expresses the lightness of her movements.

26. **Avernales**: lake Avernus was an entrance of hell, and its waters were appropriate in the rites of the infernal deities. Cf. Verg. Aen. 4. 512.

28. **currens**: balancing *expedita*, not limiting *horret*.

29. *Ruthless*, deterred by no sense of guilt. — **conscientia**: is not quite our 'conscience.' It is more the knowledge of the guilty secret, *conscire sibi*.

30. **duris**: perhaps suggests her hard heart. Cf. 3. 11. 31. — **humum**: of the inner court or *impluvium*.

32. **quo**: with *infossus*.

33. **longo**: lengthened by torture. — **bis terque**: often, repeatedly, cf. 'once and again'; *bis terve*, two or three times at most. — **mutatae**: shifted to whet his desire.

34. **inemori**: with dat., an expressive coinage.

35. **cum promineret**: is equivalent to a participle of attendant circumstance.

36. **suspensa mento**, etc.: i.e., swimmers. Cf. Macaulay, Horat. 62, 'And our good father Tiber | Bore bravely up his chin.'

37. **exsecta**: *exsucta* is also read. — **iecur**: the seat of passion. The boy's liver dried with unsatisfied longing for food would communicate the property of awakening desire to the philter. For this development of the idea *similia similibus*, cf. J. S. Mill, Logic, 1. 3. 8, and the advertisements of patent medicines.

39. **cum semel**: cf. 4. 7. 21.

41. **defuisse**: she would have been missed! Cf. 2. 1. 10. n.

43. **otiosa**: idle, gossipy. Cf. Ov. Met. 15. 711, *in otia natam* | *Parthenopen.*

44. **omne**, etc.: every village and villa on the luxurious bay of Naples.

45–46. F. Q. 3. 3. 12, 'For he [Merlin] by words could call out of the sky | Both sun and moon, and make them him obey.' Cf. Epode 17. 5; Verg. Ecl. 8. 69; Aristoph. Clouds 748; Propert. 1. 1. 19; Tibull. 1. 2. 43; Plat. Gorg. 513 A.

47. **hic**: here (upon), *then.* — **inresectum**: as befits a fury. Cf. 1. 6. 18.

48. **rodens**: in her rage. Cf. Propert. 2. 4. 13, *et saepe immeritos corrumpas dentibus ungues;* Martial, 4. 27. 5.

49. **dixit . . . tacuit**: probably merely the familiar idiom of *dicenda tacenda locutus*, Epp. 1. 7. 72, *ῥητὰ καὶ ἄρρητα.* But *tacuit* has been rendered 'or rather thought,' as if even she would not venture to give such thoughts utterance.

50. **arbitrae**: *witnesses.* Cf. Lex. and Milton's 'overhead the moon sits arbitress.'

51. **Diana**: of the crossways = Hecate; cf. Medea in Ov. Met. 7. 194, *tuque triceps Hecate quae coeptis conscia nostris*, etc. — **silentium**: a condition of magic as of holy rites.

53. **hostilis**: belongs to the formula of ancient prayers. Cf. 1. 21. 15; 3. 27. 21.

55–56. Cf. the description of night in Verg. Aen. 4. 522.

57–60. She prays that the dogs may bark at the perfumed old dandy as he pursues his amours in the slums of the Subura, or that they may give her notice of his approach to her door (Verg. Ecl.

8. 107). If the latter is meant, the contemptuous tone expresses the poet's feeling rather than hers. — **quod omnes rideant**: closely with *senem . . . adulterum.* Cf. Satan's speech in Milt. P. L. 10, 'him by fraud I have seduced | From his creator, and, *the more to increase your wonder*, with an apple.'

61 sqq. Why have her spells failed? — **minus**: idiomatic with *valent.* Cf. 1. 2. 27.

62. **venena Medeae**: identical with those of Medea. In the Medea of Euripides, Jason abandons Medea in order to marry the daughter of King Creon of Corinth. The forsaken wife sends the new bride a poisoned robe, which corrodes her flesh and causes her to die in exquisite torture. Medea then slays her own children and escapes in a car drawn by winged dragons to Athens.

65. **munus**: apposition with *palla.*

66. **abstulit**: 2. 16. 29.

67–70. She has missed no herb required for the philter. And yet he sleeps in his perfumed bed oblivious of every mistress (including Canidia). Or, possibly, he sleeps in a couch anointed with (drugs to bring) oblivion of every mistress (other than Canidia).

71–72. I have it — the spell of some more potent witch frees him. **ambulat**: Epode 4. 5.

73–78. No ordinary potion, no mere Marsic spell will I employ to bring thee back.

74. **caput**: 1. 24. 2. n.

76. For Marsic spells, cf. Epode 17. 29; Verg. Aen. 7. 750.

77. **maius**: sc. *aliquid.*

78. **fastidienti**: sc. *me.*

79. **inferius**: scanned *inferyus.*

81–82. **uti bitumen**: cf. Verg. Ecl. 8. 82. — **atris**: *sooty, smoky.*

83. **sub haec**: *thereupon.*

85. **unde**: i.e. with what words. Cf. Dido's *quae quibus anteferam* (Verg. Aen).

86. **Thyesteas**: such imprecations as Thyestes utters in the play when he learns that he has been made to devour the flesh of his own children, Aesch. Ag. 1600 sqq.; Enn. fr. 309; Cic. Tusc. 1. 107, in Pis. 43; Sen. Thyest.

87–88. **venena**, etc.: sorceries, witch, cannot reverse (confound)

right and wrong after the fashion of men. Cf. Verg. Georg. 1. 506, *fas versum atque nefas.* For *vicem*, cf. Lex. s.v. *vicis* II. 2. β. This rendering treats *maga* as a noun, and *non . . . non* as pathetic repetition. Others render: 'magic philters cannot reverse right and wrong, nor (avert?) human retribution (the punishment that awaits guilty men).' *Vicem* is then explained by *vices*, 1. 28. 32. *Maga non* is Haupt's emendation of the Mss. *magnum*, which is rendered 'change the great (divine) laws of right and wrong,' with the alternative interpretations of *humanam vicem* already given.

89. **detestatio**: 'my solemn curse.'

90. Cf. 1. 28. 34.

91–93. Cf. Dido's threat, Verg. Aen. 4. 385, *et cum frigida mors anima seduxerit artus | omnibus umbra locis adero.*

93. **quae vis**: *such is the power of.* Cf. Livy, 3. 58, on the *manes* of the murdered Virginia.

95. **adsidens**: like an incubus.

97 sqq. 'You, foul hags, will be stoned by the mob and your bodies cast to the vultures of the Esquiline; my parents alas, not I, will see it.'

100. **Esquilinae**: for Maecenas' purification and conversion into villa grounds, of the 'Potter's Field' there cf. Sat. 1. 8. 14; Lanciani, Ancient Rome, p. 67.

EPODE VI.

Invective against a cowardly defamer, a hound who snaps at the wayfarer and flees the wolf. But Horace is a faithful shepherd-dog who can bite back, a bull with sharp horns for his enemies, a second Archilochus or Hipponax, who will not tamely submit to insult.

1. **hospites**: *passers by.* So in epitaphs, and, perhaps, Catull. 4. 1, *phaselus ille quem videtis hospites.*

3. **quin**: Verg. Ecl. 2. 71, *quin tu . . . paras?* But here it is more of a direct question. — **potes**: virtually *audes.* Cf. 3. 11. 31.

4–5. **remorsurum**: cf. on 2. 3. 4. For Molossian and Spartan hounds, cf. Verg. Georg. 3. 405; Mids. Night's Dream, 4. 1, 'they bay'd the bear | With hounds of Sparta.'

6. **vis**: Lucret. 6. 1220, *fida canum vis;* Verg. Aen. 4. 132, *odora canum vis;* Theoc. 5. 106, κύων φιλοποίμνιος.

7. **agam**: the image and the thing compared are blended. — **sublata**: *arrecta.* Cf. *demittit aures* (2. 13. 34). — **nives**: 2. 30; 1. 37. 19.

8. **fera**: attracted to case of *quaecumque.*

9–10. His bark is terrible, but a morsel of meat contemptuously flung to him (*proiectum*) stays his bite. Cf. Cerberus (Verg. Aen. 6. 422).

12. **cornua**: cf. the proverbial *faenum habet in cornu* (Sat. 1. 4. 34) of a vicious bull.

13. The satirists Archilochus and Hippōnax were said to have driven their victims Lycambes and Bupalus to suicide. — **infido gener**: Lycambes promised Archilochus the hand of his daughter, Neobule, and then broke faith.

15. **an**: cf. 17. 76. — **atro**: cf. Epp. 1. 19. 30, *versibus atris;* Martial, 5. 28. 7, *robiginosis cuncta dentibus rodit.* — **dente**: cf. on 4. 3. 16; Epp. 2. 1. 150, *doluere cruento | dente lacessiti.*

16. **inultus**: probably with subject of *flebo*, not with *puer;* but cf. order in 1. 34.

EPODE VII.

Hold your fratricidal hands! Too much of Latin blood has been spilt in wars that bring no triumphs. When wolf spares wolf, what curse is this that sets Roman against Roman? The curse of a brother's blood that stained Rome's first walls.

Perhaps written in B.C. 38 on the prospect of a renewal of hostilities with Sextus Pompeius.

There is an imitation (addressed to the English) by Duke (Johnson's Poets, 9. 222).

1. **quo quo**: cf. 4. 20 n. — **scelesti**: cf. 1. 2. 29; 1. 35. 33; 2. 1. 5. — **ruitis**: cf. 1. 3. 26. — **dexteris**: dat. with *aptantur.* Cf. 2. 12. 4.

2. **conditi**: sheathed after Philippi. Cf. C. S. 33.

3. Three constructions have been proposed, *super campis atque (super) Neptuno;* *(in) campis atque super Neptuno;* *superfusum campis*, etc.

5. **non ut**: the preceding rhetorical question is virtually an affirmation. For the thought, cf. Lucan, 1. 10, *cumque superba foret Babylon spolianda tropaeis. . . . Bella geri placuit nullos habitura triumphos?* — **invidae**: cf. Sal. Cat. 10. 1, *Carthago aemula imperi Romani.*

6–7. **arces**: 2. 6. 22. — **intactus**: cf. 3. 24. 1. The hasty invasion of Britain by Julius Caesar is ignored. Cf. 3. 5. 3; 1. 35. 30.

7–8. **descenderet . . . via**: cf. on 4. 2. 35.

8. **catenatus**: cf. Jul. Caesar, 1. 1, 'wherefore rejoice? | What conquest brings he home? | What tributaries follow him to Rome, | To grace in captive bonds his chariot wheels?'

9. **secundum vota**: the natural feeling of an enemy. Cf. 2. 1. 31; Il. 1. 255. — **sua**: cf. 16. 2.

11–12. *Umquam*, besides doing duty with *mos fuit*, is felt as *numquam* with *feris* owing to the position of *neque:* never fierce to their own kind (except to their unlike). Some editors read *numquam*, holding that *fuit* as gnomic can dispense with the adverb. Others construe *in dispar* with *mos*, not with *feris*. The thought is a commonplace. Cf. Plin. N. H. 7. Praef. 5; Seneca, Controv. 2. 9; Sen. Ep. 95. 31; Juv. 15. 159.

13. Is it sheer madness, fate, or conscious guilt? — **caecus**: Verg. Aen. 2. 244, *caecique furore.* — **vis acrior**: apparently a variation of the legal phrase, *vis maior quam Graeci θεοῦ βίαν . . . appellant* (Gaius); 'the act of God.' Cf. the *vis abdita quaedam* of Lucretius, 5. 1231, and *supra*, 2. 17. 6, *maturior vis.*

15. **albus . . . pallor**: so Tasso, 'bianca pallidezza.'

17. **sic est**: it is fate determined by guilt, as in the Greek drama. — **agunt**: so διώκειν of avenging furies. Cf. 5. 89.

18. **fraternae**: i.e. of Remus, cf. Lucan, 1. 95, *fraterno primi maduerunt sanguine muri.*

19. **ut**: cf. on 4. 4. 42. — **in terram**: cf. Aesch. Choeph. 401; Eumen. 261; Genesis 4. 10, 'And he said, What hast thou done? the voice of thy brother's blood crieth unto me from the ground.' So strong was the feeling that the ground was sometimes covered to prevent the victim's blood from reaching it. Cf. Frazer, Golden Bough, 1. 181.

20. **sacer**: see Lex. s.v. II. B. b.

EPODE IX.

A song of triumph on the receipt of the news of the victory of Actium, September, B.C. 31. The direction of Antony's flight is still unknown (29–32). Cf. on 1. 37, Epode 1, and Sellar, p. 124.

1. **repostum**: cf. 3. 28. 2, *reconditum*. For the syncope, cf. 1. 36. 8; 4. 13. 20.—**ad**: *for*.

3. **sub**: 1. 5. 3.—**alta**: 3. 29. 10.

4. **beate**: generally rich and happy (1. 4. 14), especially happy to-day.

5. **mixtum**: for the blending of wind and stringed instruments, cf. Il. 18. 495; Pindar, O. 7. 12.

6. **barbarum** = Phrygian, as opposed to Dorian. Cf. 3. 19. 17; 4. 1. 22; 2. 4. 9; Catull. 64. 264.

7. **nuper**: after the defeat of Sextus Pompeius at Naulochus, B.C. 36.—**actus**: cf. *agam* (6. 7); sc. *fugatus* (*in*) *freto* (*Siculo*).—**Neptunius**: Sextus Pompeius called himself the Son of Neptune (Appian, B. C. 5. 100).

8. **ustis**: cf. 1. 37. 13; Appian, 5. 121.

10. **servis**: with *detraxerat* grammatically, but by scornful implication also with *amicus*. Cf. 4. 19. n.

11. **Romanus** is felt by itself (3. 6. 2; Verg. Aen. 6. 851), and *miles* is felt in separate antithesis to *spadonibus*, but we need not commit the construction to a comma before or after *miles*.—**posteri**: cf. 2. 19. 2.

12. **emancipatus**: *the bond slave of*. See Lex. The schol. on Aen. 8. 696 says Antony bade his legions obey Cleopatra. Cf. Shaks. Ant. and Cleop. 3. 7, 'so our leader's led | And we are women's men.'

13. **spadonibus**: cf. on 1. 37. 10; Plut. Ant. 60; Shaks. Ant. and Cleop. 3. 7, 'and 'tis said in Rome, | That Photinus an eunuch and your maids, | Manage this war.'

14. **rugosis**: cf. Ter. Eun. 689.—**potest**: 3. 11. 31.

16. **sol**: from Homer down, the sun, who oversees and overhears all things (Il. 3. 277), has been invoked as a witness of shameful deeds. Cf. Aesch. Choeph. 986.—**conopium**: a mosquito net, from κώνωψ; then tent or luxurious canopied

couch. Cf. Propert. 4. 10. 45, *foedaque Tarpeio conopia tendere saxo.*

17. **ad hoc**: (in disgust) *at this.* So Bentley, quoting Epp. 1. 19. 45, *ad haec ego naribus uti | formido.* The Mss. vary, and editors read *at huc*, *ad hunc*, *adhuc*, etc. Two thousand Galatians deserted to Octavius (Plut. Ant. 63) and a part of Antony's fleet apparently sought refuge in the port *sinistrorsum citae* (20), *leftward urged*, the precise interpretation of which would demand more knowledge of the topographical details than we possess. It has been taken 'backing water.' — **frementes**: cf. 4. 14. 23. Note *vertĕrunt.*

18. **canentes**: cf. Verg. Aen. 7. 698, *ibant aequati numero, regemque canebant.*

21. **Triumphe**: the personified (as in 4. 2. 49) and eagerly awaited triumph seems to delay its own progress.

22. **intactas**: uncontaminated by human service, — *unyoked.* Vergil's *intacta totidem cervice iuvencas* (Georg. 4. 540). They were white and richly adorned for sacrifice. Cf. Plut. Aem. 33; Macaulay, Capys. 29, 'And deck the bull, Mevania's bull, | The bull as white as snow.'

23–26. Octavius is greater than Marius, who subdued Jugurtha, and than Scipio Africanus, who overthrew Carthage.

24. **reportasti**: 'Hurrah! for Manius Curius, | The bravest son of Rome, | Thrice in utmost need sent forth, | Thrice drawn in triumph home' (Macaulay, Capys. 29).

25. **neque Africanum**: *nor* (so great a captain) *in that* (Scipio) *Africanus for whom*, etc. Exact parallelism would require 'nor from the Punic war,' but Horace varies the expression. Scipio, of course, was not buried at Carthage, but her destruction was his monument, as Velleius (1. 12. 4) says. Many read *Africano*, sc. *bello*, and interpret *sepulchrum condidit*, *ended*, citing Cicero's *bellum . . . sublatum ac sepultum.* But the Jugurthine war was also African, and the figure which Caesar helps out by a synonym would be harsh here, and would hardly bear expansion into the clause *cui . . . condidit.*

27. **hostis**: Antony. He (the poet's imagination tells him) has exchanged the general's purple *paludamentum* for a common soldier's cloak. So Pompey, after Pharsalia. Cf. Caes. B. C. 3. 96.

28–29. **mutavit**: cf. on 1. 17. 2. — **centum**: cf. on 3. 27. 33.

30. **non suis**: *suus ventus* is a favorable wind. *Ignoranti quem portum petat nullus suus ventus est* (Sen. Ep. 71. 3).

31. **exercitatas**: cf. 4. 14. 21, *exercet.* — **Syrtes**: 1. 22. 5; 2. 6. 3.

32. **incerto**: i.e. *incertus*, *aimlessly.*

33. **capaciores**: cf. 2. 7. 21–23; Catull. 27.

34–35. Chian and Lesbian were sweet Greek wines which would be sickening in excess. Hence *vel*, *or rather* (?), the dry tonic Caecuban.

35. **nauseam**: the ancients were painfully frank. Buecheler, to save Horace's taste, argues that he was actually at sea, returning from Actium (cf. on Epode 1), and feared seasickness.

36. **metire**: wine and water with the *cyathi* (3. 19. 12).

38. **Lyaeo**: 1. 7. 22; 3. 21. 16.

EPODE X.

Propempticon to an enemy, the counterpart of 1. 3; cf. Swinburne's 'Launch of the Livadia.'

The poetaster Maevius is damned to everlasting fame by Vergil's *qui Bavium non odit amet tua carmina, Maevi* (Ecl. 3. 90).

1. **mala . . . alite**: cf. on 1. 15. 5. — **soluta**: 3. 2. 29.

2. **olentem**: merely abusive. But cf. Sat. 1. 2. 27.

3. **ut**: as in colloquial and older Latin, *ut illum di perdant*; *memento* is parenthetical. — **verberes**: cf. on 3. 27. 24. — **latus**: 1. 14. 4.

4. **auster**, etc.: contrast 1. 3. 4.

5. **niger**: cf. on 1. 5. 7. — **inverso**: Verg. Aen. 1. 43; 1. 84–85.

6–7. **differat**: cf. 5. 99. — **quantus**: *as fierce as when.*

8. **frangit . . . ilices**: Lucret. 5. 1096; Homer, Il. 16, 769.

10. **qua**: it is to be not only a starless night, but the proverbially stormy night of Orion's setting. Cf. 1. 28. 21; 3. 27. 18; Epode 15. 7. — **tristis**: 1. 3. 14.

11. **feratur**: sc. Maevius.

12. **Graia victorum manus**: for this 'derangement of epitaphs,' as Mrs. Malaprop would say, see Munro on Lucret. 1. 474; Gilder-

sleeve on Pind. Pyth. 4. 149; and Pind. fr. 112, *Λάκαινα παρθένων ἀγέλα*, 'a Spartan bevy of maids.'

13–14. **cum Pallas**: cf. Verg. Aen. 1. 39 sqq.; Homer, Odys. 4. 499 sqq. — **usto**: cf. *cremato*, 4. 4. 53. — **impiam**: because of the rape of Cassandra from her temple, Verg. Aen. 2. 404.

15. **instat**: cf. *adest*, 1. 15. 9.

16. **luteus**: Homer's *χλωρὸν δέος*, the yellow paleness of the olive southron. Cf. 3. 10. 14, and Tibull. 1. 8. 52.

17. **illa**: deictic, 'hear him'; or perhaps *his* (customary). — **eiulatio**: Cic. Tusc. 2. 55, *ingemescere nonnumquam viro concessum est idque raro, eiulatus ne mulieri quidem.*

18. **aversum**: cf. Winter's Tale, 3. 3, 'A thousand knees, | Ten thousand years together, . . . could not move the gods | To look that way thou wert.'

19. **Īŏnius**: the lower Adriatic. Maevius, like Vergil in 1. 3, is going to Greece. — **udo**: Cf. Verg. Georg. 1. 462, *umidus Auster;* Ov. Met. 1. 264, *madidis Notus evolat alis.* — **remugiens**: 3. 10. 6. — **sinus**: 1. 33. 16; 3. 27. 19.

21. **opima . . . praeda**: cf. Macaulay, Capys. 25, 'And Apennine's gray vultures | Shall have a noble feast.' — **curvo**: 4. 5. 14.

22. **porrecta**: as a corpse. Cf. 3. 10. 3. — **mergos**: generally for birds of prey (as in Pers. 6. 30). They do not touch corpses. — **iuverit**: *cibo iuvere* is not uncommon. — *iuveris* is the conjecture of a painfully explicit mind.

23. **libidinosus . . . caper**: the victim is humorously suited to the person, *olentem* (2).

24. **agna**: *Tempestatibus agnam | Caedere deinde iubet* (Verg. Aen. 5. 772).

EPODE XIII.

Without the winter rages. Let us banish care with wine and song and cheerful discourse. Such was the Centaur Cheiron's teaching: 'Great Thetis' son, thou wilt not return from Troy. Solace all thy troubles there with song and wine.'

Cf. Odes 1. 9.

1. **contraxit**: has narrowed the heavens to 'one cloudless chink in a black stormy sky' (Macaulay); or, 'drawn the clouds

down close about the earth.' There is a suggestion of *contractae frontis* (Sat. 2. 2. 125), the scowling face of heaven. *Contraxit* may conceivably govern *imbres* also by zeugma.

2. **deducunt Iovem**: cf. 1. 1. 25. n.; Verg. Ecl. 7. 60, *Iuppiter et laeto descendet plurimus imbri;* Anacr. fr. 6 (?). — **silüae**: 1. 23. 4.

3. **Threicio**: Θρηικίῳ. Cf. 1. 25. 11. Note hiatus.

4. **de die**: i.e. 'which the day presents,' with a further complicating suggestion of the phrases *de die bibere*, *de die convivia facere*, etc. — **virent**: 1. 9. 17. n. — **genua**: Homer notes that the weakness of old age is felt first in the knees. Cf. Verg. Aen. 5. 432.

5. **obducta**: *clouded.* — **senectus**: i.e. the moroseness of age. Cf. 1. 9. 18.

6. Cf. 3. 21. 1. n.

7. **cetera**: 1. 9. 9; 3. 29. 33. But there is more definite reference here to the recent anxieties and losses of the civil wars. — **mitte**: 1. 38. 3. — **deus haec**, etc.: for thought, cf. 2. 10. 15–17. *Haec* is our present troubles, and possibly the gloomy weather which types them.

7–8. **benigna . . . vice**: *generous compensation.* Cf. 1. 4. 1; 4. 14. 13.

8–9. **Achaemenio**: 3. 1. 44. — **perfundi**: 1. 5. 2. — **Cyllenea**: i.e. of Mercury. Cf. Lex. and 1. 10. 6. n.

11. **grandi**: i.e. of heroic stature. — **cecinit**: as an oracle. — **Centaurus**: for the education of Achilles by Cheiron, cf. Il. 11. 832; Pind. Nem. 3. 43. Χείρωνος ὑποθῆκαι, the counsels of Cheiron, is the title of a gnomic poem attributed to Hesiod. Cf. Dodsley's Poems, 1. 172.

12. **invicte**: may be a noun, as Verg. Aen. 6. 365. — **mortalis dea**: cf. 1. 6. 9. n.

13. **te manet**: cf. 16. 41, *nos manet.* — **Assaraci**: i.e. of Troy. Cf. Verg. Aen. 1. 284.

13–14. Cf. Catull. 64. 357, where the fates prophesy of Achilles, *testis erit magnis virtutibus unda Scamandri*, etc.

13. **frigida**: with reference to the cold spring at its source (Il. 22. 151); or general, like Tennyson's 'flow down, cold rivulet, to the sea.' — **parvi**: it is μέγας in Il. 20. 73.

14. **findunt**: cf. Tenn. Œnone, 'river-sundered champaign.' — **lubricus**: 'smooth-sliding.' Cf. Lucret. 5. 947.

15. **unde**: with *reditum.* — **subtemine**: abl. instr. with *rupere.* The web or spinning of the Fates is or fulfills destiny. Catull. 64. 327, *currite ducentes subtegmina, currite, fusi;* Tibull. 1. 7. 1. Cf. 2. 3. 16. n.

16. **caerula**: cf. 3. 28. 10. n.

17. **illic**: the supplicatory embassy finds him singing to the lyre (Il. 9. 186).

18. **adloquiis**: παρηγορίαις (?); perhaps slightly personifies *aegrimoniae.* Cf. Catull. 38. 5, *qua solatus es adlocutione?*

EPODE XIV.

Love's languors will not let Horace complete the promised volume of epodes. So burned Teian Anacreon. Maecenas, too, knows the flame — but more happily.

1. **cur . . . diffuderit** depends on *rogando* (5).

1-2. **imis . . . sensibus**: so Verg. Ecl. 3. 54, *sensibus haec imis . . . reponas.*

3. **Lethaeos**: cf. 4. 7. 27; Plato, Rep. 10. 621; Verg. Aen. 6. 714; Keats, Ode to a Nightingale, 'My heart aches, and a drowsy numbness pains | My sense, as though of hemlock I had drunk, | Or emptied some dull opiate to the drains | One minute past, and Lethe-wards had sunk.' — **ducentia**: cf. 3. 1. 21; Tibull. 1. 2. 79, *soporem ducere;* Epp. 1. 2. 31.

4. **traxerim**: a stronger *ducere;* 1. 17. 22; 4, 12. 14. Cf. ἕλκειν.

5. **candide**: so Epp. 1. 4. 1, he calls Tibullus *nostrorum sermonum candide iudex.* Cf. Sat. 1. 5. 41, and the frequent use of candid and candour in eighteenth-century English. — **occidis**: cf. 2. 17. 1. n. It belongs to the *sermo familiaris.* Cf. Plaut. Men. 922, *occidis fabulans.*

6. **deus**: the god, i.e. Cupid. — **nam**: 'you slay me with your questions, for I tell you.'

7. **carmen**: apposition with *iambos.* For position, cf. Verg. Ecl. 2. 3, *inter densas, umbrosa cacumina, fagos.* For *promissum,*

cf. *promissi carminis auctor* (A. P. 45). — **iambos**: the epodes. Cf. Epp. 1. 19. 23; 2. 2. 59.

8. **umbilicum**: cf. Lex. s.v. III. C; Martial, 4. 89. 1, *Ohe iam satis est, ohe libelle, | iam pervenimus usque ad umbilicos.*

9. **arsisse**: 2. 4. 7; 3. 9. 6.

10. **Teium**: 1. 17. 18.

11. **flevit**: *flebiliter cecinit.*

12. **non elaboratum**: the poems to Bathyllus are not preserved. The reference is probably to the simple glyconic measures.

13. **ignis**: equivocally of the fire of love, its object, and 'The fire that left a roofless Ilion,' (Tenn. Lucret.). Cf. Lucret. 1. 474, *ignis Alexandri Phrygio sub pectore gliscens;* Marlowe, 'the face that launch'd a thousand ships, | And burnt the topless towers of Ilium.'

15–16. **uno contenta**: the standing phrase. Cf. Catull. 68. 95.

16. **macerat**: 1. 13. 8.

EPODE XV.

Thou didst swear eternal faith to me, Neaera, beneath the moon and stars. Now thou art another's. But he, too, be he rich as Midas, wise as Pythagoras, beautiful as Nireus, shall weep thy changed faith.

There is a paraphrase by Somervile (Johnson's Poets, 11. 205).

2–3. **inter**, etc.: cf. 1. 12. 47. — **cum**: so-called *cum inversum* (G. L. 581). — **laesura**: by perjury. Cf. *quo numine laeso* (Verg. Aen. 1. 8).

4. **in verba**, etc.: technically of repeating the military oath, *sacramentum*, at dictation. For another metaphorical use, cf. Epp. 1. 1. 14, *nullius addictus iurare in verba magistri.*

5–6. 'More closely than the clinging vine | About the wedded tree, | Clasp thou thine arms, oh, mistress mine, | About the heart of me' (Lang, À la belle Helène; after Ronsard). Cf. 1. 36. 20; Catull. 61. 33. — **atque**: *than.*

7. The line is complete in itself. The addition of l. 8 causes a slight anacoluthon. For wolf and lamb, cf. Epode 4. 1. For Orion, 1. 28. 21.

9. **intonsos**: cf. on 1. 21. 2. For the terms of the oath, cf. Verg. Ecl. 5. 76; Aen. 1. 607.

10. **hunc**: *my*, 'this of ours.' — **mutuum**: 4. 1. 30.

11. **dolitura**: Catull. 8. 14, *at tu dolebis.* — **virtute**: explained by *viri*, etc. (12). If she be not fair to him, he will be too much of a man to endure her caprices longer. Cf. Ter. Eun. 154, *eu*, *noster*, *laudo*, *tandem perdoluit; vir es.*

13. **potiori**: 3. 9. 2.

14. **et**: English idiom expects an adversative. — **parem**: one whose soul doth bear an equal yoke of love. Cf. on 1. 33. 10; Propert. 1. 1. 32.

15. **offensi**: sc. *Flacci* from *Flacco* (12). When I have once taken offense and the iron has entered into my soul, my resolution will not give way to your beauty. *Offensi* is Bentley's conjecture for *offensae*, which can be construed with *formae*, thy beauty once grown hateful (a stone of offense) to me.

16. **si . . . dolor**: he postpones the ultimatum; the door is not yet shut; *nondum perdoluit.*

17. **et tu**: Tibull. 1. 2. 88, *at tu*, *qui laetus rides mala nostra*, *caveto;* Id. 1. 5. 69, *At tu*, *qui potior nunc es*, *mea fata timeto.*

18. **superbus incedis**: the complacent strut of the successful rival. Cf. 4. 5.

19. **sis . . . licebit**: rare for *sis licet.* So Sat. 2. 2. 59.

20. **tibi**: 2. 16. 34. — **Pactōlus fluat**: as for Midas, λέγεται δὲ τούτῳ τὸν Πακτωλὸν χρυσὸν ῥεῦσαι (Schol. Aristoph. Plut. 287).

21–22. **Pythagorae**: cf. on 1. 28. 10. — **arcana**: the secret or esoteric doctrines. — **Nirea**: 3. 20. 15.

24. **ast**: archaic form used in Sat. 1. 6. 125, 1. 8. 6, and by Vergil. — **risero**: the fut. perf. which represents the thing as good as done, expresses confidence or colloquial emphasis. So in Greek.

EPODE XVI.

A second generation is wearing away in civil strife, and Rome, that no foreign foe availed to harm, will be made a desert by her own impious offspring (1–14). What resource remains for those who would choose the better part? Let us abandon our city like the Phocaeans of old, and swear a mighty oath not to return till

stones shall swim and the lion lie down with the lamb (15–38). Somewhere in the western seas the fabled islands of the blest await us, reserved by Jupiter for the saving remnant of the golden age in an age of iron.

Cf. Epode 7. The poem may have been written at the outbreak of the Perusine war, B.C. 41. At any rate it represents Horace's feelings in the years immediately following Philippi, before he became the friend of Maecenas and accepted the rule of Octavian. Cf. Sellar, p. 120, 'Horace seems to express the feelings of the losing side before the peace of Brundisium; Vergil [Ecl. 4], those of the winning side after its conclusion.'

The *motif* of the Fortunate Isles may have been suggested to Horace by the tradition that Sertorius after his defeat purposed to take refuge in the Canary islands. Plut. Sert. 8; Sallust, fr. 1. 61. For the Islands of the Blest in Greek literature, cf. Rohde, Psyche, p. 68. 504 sqq.; Odyss. 4. 563; Hes. Works and Days, 170; Pind. Ol. 2. 78, etc. In modern poetry cf. inter alia, Shelley, Epipsychidion; Tenn. Voyage of Maldune; Teires. *in fin.* after Pindar, Ulysses; Dennis Florence McCarthy, The Voyage of St. Brendan, pt. 6; Andrew Lang, Fortunate Islands.

The youthful ardor and luxuriant imagery of the poem have made it a general favorite. 'Dean Berkeley used to apply the same description to Bermuda, and his scheme of going thither, and was so fond of the epode . . . that he got Mr. Pope to translate it into English' (Spence's Anecdotes). Berkeley's famous poem, 'On the Prospect of Planting Arts and Learning in America' ('Westward the course of empire takes its way'), witnesses to this admiration.

1. **altera**: the first generation was that of Marius and Sulla (B.C. 88). — **aetas**; 1. 9, and 1. 35. 35; 3. 6. 46.

2. Cf. 7. 10; Odes, 3. 4. 65; Livy, Praef., *ut iam magnitudine laboret sua*, and Lucan's *nec se Roma ferens* (1. 72) express a slightly different shade of thought.

3. **Marsi**: the leaders in the Social war, B.C. 91 (cf. 3. 14. 18), the avowed object of which was to destroy Rome and make Corfinium the capital of Italy.

4. **Porsĕnae**: 'Lars Porsena of Clusium | By the nine gods he swore | That the great house of Tarquin should suffer wrong no

more' (Macaulay, Horatius). The legend of Horatius was perhaps invented to hide the fact that the Etruscans took Rome. For Porsĕna, cf. Macaulay's preface.

5. **Capuae**: the Romans never forgave Capua for going over to Hannibal after Cannae and aiming at the hegemony of Italy. Cf. Livy, 23. 6; Cic. de Leg. Agr. 2. 87. — **Spartacus**: 3. 14. 19. n.

6. **novis rebus**: *in time of revolution* (*treason*). The story is familiar from Cic. in Cat. 3. 4; Sall. Cat. 40 sqq.

7. The invasion of the Cimbri and Teutones, B.C. 102–101. — **caerulea**: *blue-eyed*. Cf. Juv. 13. 164; Tac. Ger. 4.

8. **parentibus abominatus**: cf. 1. 1. 24.

9. Cf. 1. 35. 34. — **devoti**: 7. 20; Odes, 3. 23. 10.

10. **feris**, etc.: cf. 3. 3. 40–41. n.

11. **barbarus**: cf. 3. 6. 14.

12. **eques**: with *barbarus*, but not necessarily in translation; cf. Ezekiel 26. 11, 'With the hoofs of his horses shall he tread down all thy streets.'

13. **ossa**: though Romulus was rapt to heaven in the chariot of Mars (3. 3. 15. n.), his grave was shown *post Rostra*.

15–16. The sentence takes an unexpected turn. If we must be explicit, the simplest construction is (*si*) *forte quid expediat communiter* (*quaeritis*) *aut* (*si*) *melior pars quaeritis carere*, etc. From the question of the best counsel for all, there is a sudden shift to the desire of the better part to be rid altogether of what is past mending. Some Eds. read *quod* and take *carere* as inf. of purpose with *expediat*, i.e. *ad carendum*. For *pars*, cf. C. S. 39.

17. **hac**: sc. (*quam*) *ire* (21). — **Phocaeorum**, etc.: B. C. 534, rather than submit to Harpagus, the general of Cyrus. Cf. Herod. 1. 165.

18. **exsecrata**: having bound themselves by imprecations. *Φωκαέων ἀρά* seems to have been proverbial (Herod. *l. c.* *ἐποιήσαντο ἰσχυρὰς κατάρας*, etc.).

19. **agros** . . . **Lares**: with *profugit*. Some take them with *exsecrata* or with *reliquit*.

19–20. **habitanda** . . . **reliquit**, etc.: cf. 3. 3. 40.

21. Cf. 3. 11. 49.

22. **vocabit**: cf. Catull. 4. 19, *laeva sive dextera | Vocaret aura*. — **protervus**: cf. 1. 26. 2.

23. **sic placet**: suggesting the legal *placetne? placere Senatui*, and the like.

23–24. **secunda . . . alite**: cf. 10. 1.

25. **in haec** (*verba*): 15. 4. n. One ἀδύνατον sufficed the Phocaeans. They sunk a mass of iron, and swore not to return till it came to the surface. The rhetorical Roman elaborates the conceit: the river Poe shall wash the mountain tops, the Apennine shall extend into the sea, animals shall join in monstrous unions, and the shaggy goat grow smooth and inhabit the salt sea. For this rhetoric of impossibles (ἀδύνατα) cf. Il. 1. 234; Archil. fr. 74; Verg. Ecl. 1. 59–64; 8. 27; Odes, 1. 33. 7; Herrick, 154, 198. — **renarint**: 2 Kings 6. 6, 'and the iron did swim'; Swinb., the Bloody Son, 'When chuckie-stanes shall swim in the sea, | O dear mither'; Plut. Aristeid. 24.

30. **monstra**: the unnatural union makes them 'prodigious.'

32. **miluo**: dat., trisyllable.

33. **credula**: proleptic. — **ravos**: 3. 27. 3.

35. **haec**: obj. of *exsecrata*. — **et quae**: *and whatever else*. — **reditus**: pl. mainly *metri causa*, cf. 3. 5. 52; 3. 27. 76. — **dulces**: Homer's μελιηδής or γλυκερὸς νόστος (Od. 11. 99; 22. 323).

36. Cf. l. 18.

37. **pars**: cf. l. 15.

37–38. The unteachable mob, the weakling and the faint-heart, may remain. — **exspes**: 'We judge of a man's wisdom by his hope' (Emerson).

38. **inominata**: only here; but cf. 3. 14. 11. n.

39. **virtus, muliebrem**: cf. 1. 6. 9. n. — **tollite**: cf. 2. 5. 9.

40. **Etrusca**: of Etruria, supposing them to follow the coast. — **praeter**: 3. 27. 31.

41. **nos**: the bard and the *melior pars* whom he now addresses. — **manet**: cf. Milt. P. L. 9, '*Me* of these nor skilled nor studious, higher argument | *Remains*.' — **circumvagus**: coined by Horace, perhaps for Homer's Stream of Ocean returning upon itself, ἀψόρροος. Cf. *circumfluus* (Ov. Met. 1. 30). This merges in the idea of the all-surrounding ocean, Aesch. Prom. 138; Bryant, Thanatopsis, 'and, poured round all, | Old Ocean's gray and melancholy waste.' Porphyrio construed *circum* with *arva*, and, though that is not the construction, the idea is suggested. Cf. Pind. O. 2. 79; Shelley,

Hellas, 'where the stream | Of ocean sleeps, around those foamless isles'; Swinb. Atalanta: 'Lands indiscoverable in the unheard-of west, | Round which the strong stream of a sacred sea | Rolls without wind forever,' etc.

41–42. **arva . . . arva**: cf. 4. 5. 17–18, *rura . . . rura.*

43. **reddit**: cf. on 1. 3. 7, 1. 9. 20, 3. 1. 21, 4. 1. 8. — **Cererem**: cf. 1. 7. 22. n. — **inarata**: Verg. Ecl. 4. 39–40; Ronsard, 'La terre sans labeur de sa grasse mammelle | Toute chose y produit.'

45. **numquam fallentis**: cf. 3. 1. 30. n.

46. **suam**: i.e., not grafted. Cf. Verg. Georg. 2. 82, *non sua poma.* — **pulla**: *dark, ripe.*

47. **mella**, etc.: cf. Ov. Met. 1. 112 (the golden age), *Flavaque de viridi stillabant ilice mella.* — **montibus altis**: cf. *montibus e magnis decursus aquai* (Lucret. 5. 943).

48. **desilit pede**: 3. 13. 16. Cf. Lucret. 5. 272, *liquido pede detulit undas.* Words: 'No fountain from its rocky cave | E'er tripped with foot so free.'

49. **iniussae**: cf. Verg. Ecl. 4. 21, *Ipsae lacte domum referent distenta capellae | ubera.*

51. **vespertinus**: cf. 1. 15. 19. n.

52. **intumescit alta**. *swells and heaves with.* Others take *alta* of the deep soil, and *intumescit* of the snakes swollen with wrath.

53. Some editors plausibly transfer ll. 60–61 to this place. — **ut**: cf. 3. 4. 17. n.

54. **Aquosus**: cf. 2. 7. 21. n.; 2. 2. 15. n.; Propert. 3. 8. 51, *Aquosus Orion.* — **radat imbribus**: cf. 2. 9. 1. n.

55. **urantur**: cf. Verg. Aen. 3. 141, *sterilis exurere Sirius agros.*

56. **utrumque**: i.e. either extreme of moist or hot. — **temperante**: cf. 1. 12. 16. n.

57–60. For vein of sentiment, cf. on Odes, 1. 3.

57. **pinus**: so Catullus' description of the voyage of the ship Argo begins, *Peliaco quondam prognatae vertice pinus* (64. 1). Cf. 1. 14. 12.

58. **impudica**: Medea, who left her home with Jason. Cf. 3. 27. 49, *impudens.*

59. **Sidonii**: The Phoenicians of Tyre and Sidon were the first great navigators. — **cornua**: Lex. s.v. II. B. 2. e.; Verg. Aen. 3. 549.

60. **laboriosa**: cf. 17. 16. Tenn. Lotos-Eaters, 'Most weary seem'd the sea, weary the oar, | Weary the wandering fields of barren foam.'

61–62. Cf. 53. n. — **contagia**: Verg. Ecl. 1. 50–51. — **astri**: i.e *Sirius.* Cf. 3. 29. 18; Alcaeus fr. 40, τὸ γὰρ ἄστρον περιτέλλεται.

62. **impotentia**: cf. 1. 37. 10. n.; 3. 30. 3.

64. **inquinavit**: *alloyed.*

65. **aere**: cf. 1. 2. 4. n. — **dehinc ferro**: Hesiod's five ages are gold, silver, bronze, age of Trojan heroes, iron (Works and Days, 109 sqq.). Cf. Ov. Met. 1. 89. sqq.; Juv. 13. 30. — **quorum**: with *piis* the *melior pars.* Others take it with *fuga*, *an escape from which.*

66. **secunda**: cf. l. 23.

EPODE XVII.

An ironical palinode to Canidia. Cf. Epode 5.

1. **iam iam**: cf. Catull. 63, 73, *iam iam dolet quod egi.* — **do manus**: as a captive yields his hands to the fetter; *yield*, 'throw up the sponge.'

3. **non movenda**: *not to be disturbed* (vexed) with impunity, *inviolable*, possibly *pitiless.*

4. **libros**: of magic. So Prospero says, 'And deeper than did ever plummet sound, | I'll drown my book.'

5. **refixa**: proleptic. They are nailed to the spangled vault of heaven. Cf. 1. 28. 11. — **devocare**: cf. 5. 45–46. n.

6. **sacris**: may mean one thing to Canidia and another to Horace. Cf. 7. 20. n.

7. For the rhombus, or 'bull-roarer,' whirled at the end of a string in magic rites, cf. Lang, Custom and Myth, p. 29; Propert. 4. 5. 26; Lucian, Dial. Meretr. 4. 5. — **citum** (*ciere;* cf. 9. 20): proleptic with *retro.* Reversing the motion unbinds the spell.

8–18. Three mythological instances of supplication and relentment. (1) Telephus, king of Mysia, wounded by Achilles, was told by the oracle that he could be healed only by the rust of the spear that bit him. Achilles took pity on him. (2) The body of Hector was withheld from burial by Achilles 'Till Priam did what

no man born hath done, | Who dared to pass among the Argive bands, | And clasp'd the knees of him that slew his son, | And kiss'd his awful homicidal hands' (Lang, Helen of Troy, 5. 30). Cf. 1. 10. 14. n. (3) Ulysses constrained rather than implored Circe to restore his companions, transformed into swine by her spells (Odyss. 10. 320 sqq.).

8. **nepotem** : Thetis was daughter of Nereus.

11. **unxere** in the style of the Epodes may stand for the rites of burial. Others, *luxere, lamented*, with reference to the dirges in Il. 24. 719 sqq. — **addictum**, etc.: so Achilles vows in his grief and wrath at the death of Patroclus (Il. 23. 180).

12. **homicidam** : ἀνδροφόνος, 'kill-man,' is Hector's standing epithet.

14. **heu** : Macaulay could not read the passage of the Iliad without tears. Cf. Trevelyan's Life.

16. **laboriosi** : epithet of the much enduring Ulysses ; or possibly with *remiges.* Cf. 16. 60.

20. **amata . . . multum** : in ironical compliment. — **institoribus** : 3. 6. 30.

21–36. Mock heroic description of his sufferings.

21. **verecundus** : the blush of modesty resembles the glow of health.

22. **reliquit** : the subject is *color*, or the general notion *iuventas et color.*

24. **reclinat** : Lex. s.v. II. Cf. Keats, 'the dreadful leisure | Of weary days, made deeper exquisite, | By a foreknowledge of unslumbrous night.'

25. **urget** : cf. 3. 27. 57 ; Shelley, Adonais, 21, 'As long as skies are blue and fields are green, | Evening must usher night, night urge the morrow.' Cf. 2. 18. 15. — **neque est** : *and* (*but*) *it is not* (*possible*).

26. **tenta spiritu** : strained, oppressed, gasping. Cf. Archil. fr. 9. 4, οἰδαλέους δ' ἀμφ' ὀδύνησ' ἔχομεν | πνεύμονας.

27. **negatum** : i.e. *quod negaveram.*

28. **Sabella** : for Sabine witchcraft, cf. Sat. 1. 9. 29. — **increpare** : do agitate with their clamors.

29. **dissilire** : 'be split.'

31–32. Cf. Epode 3. 17. n. — **fervida** : with *flamma.*

34–35. **ventis**: dat. agent. — **cales**: *dost glow;* literally, and with eagerness. Cf. Epp. 2. 1. 108, *calet uno scribendi studio.* — **officina**: she is a whole laboratory of poisons in herself.— **Colchicis**: 2. 13. 8.

36. **stipendium**: *ransom.*

38. **expiare**: *to do penance.* Some omit the comma and read *iuvencis*, in l. 39, 'make expiation with.'

38–39. **seu . . . sive**: gives her a choice of two methods.

39. **mendaci**: ambiguously referring either to what he has said or to what he promises to say. The irony is transparent.

40. **sonari**: others read *sonare*, construed with *paratus.* — **tu pudica**, etc.: cf. Catullus' mock apology (42. 24), *Pudica et proba, redde codicillos.*

42–44. Stesichorus was blinded by Castor and Pollux for insulting Helen in his verse. He wrote a Palinode, and recovered his sight. Cf. Odes, 1. 16. intr.

42. **Helenae . . . vicem**: cf. *meam vicem*, for my sake, on my behalf.

46–52. He heaps insults upon her by affecting to deny them, — she is no daughter of a squalid hovel, no ghoulish graveyard witch, her generous hospitality — to all men, her happy motherhood, are well known.

46. **obsoleta**: cf. 2. 10. 6, 7.

48. **novendiales**: 'newly buried.' Cf. Lex. s.v. II.

50. **venter**: i.e. child. Similarly ὠδίς, Aesch. Ag. 1418.

52. **fortis**: implying that the indisposition was feigned, and the child supposititious.

53–81. The reply of Canidia.

54. **non saxa . . . surdiora**: English idiom presents the relevant aspect of the fact: the rocks *are* not more deaf *when*, etc.; Latin idiom presents the material fact: Neptune lashes the rocks (not more deaf). — **nudis**: i.e. shipwrecked.

56. 'What! Think, unpunished, to deride' (Martin). For this use of *ut*, cf A. G. 332. c; G. L. 558; H. 486. II. n. — **Cotyttia**: of the Thracian Cotytto, cf. Lex.; Milt. Comus, 'Dark-veiled Cotytto, t' whom the secret flame | Of midnight torches burns; mysterious dame,' etc.

57. **volgata**: cf. 3. 2. 27.

58–59. Sat. 1. 8, burlesques her foul rites on the Esquiline. **pontifex** is either a sneer at Horace for undertaking the *rôle* of Grand Inquisitor, or a hint that he too dabbled in forbidden arts.

60. **quid proderit**: i.e. what profits my skill if it cannot procure me revenge? — **Paelignas anus**: her teachers in sorcery.

61. **velocius**: with *toxicum*.

62. qq. But no swift poison shall end his miseries. The lingering tortures of Tantalus, etc., await him. — **votis**: sc. *tuis*.

63. **in hoc**: her purpose, further defined by *ut . . . suppetas*.

64. **laboribus**: cf. 2. 13. 38, 2. 14. 20. Some Mss. read *doloribus*.

65. **infidi**: Catull. 64. 346, *periuri Pelopis*. He hurled into the sea his charioteer Myrtilus, by whose aid he had won the race with Oenomăus for the hand of Hippodamīa. Soph. Electr. 504–515, traces the curse of the house of Pelops to this crime.

66. **benignae**: in tantalizing abundance. Cf. 1. 9. 6. n.

67–68. **obligatus**: cf. 4. 4. 65. n. — **Sisyphus**: cf. 2. 14. 20. n.

70–74. Thou wilt essay all modes of suicide.

71. **Norico**: 1. 16. 9.

72. **vincla**: *noose*, *rope*.

73. **fastidosa**: 3. 29. 9.

74–75. She will ride him like an old man of the sea, and spurn the earth in her pride.

76. **an**, etc.: cf. 6. 15. — **movere cereas imagines**: *to animate waxen images*, as she did in the magic rites on which he spied (*curiosus*) in Sat. 1. 8. 30. Cf. Verg. Ecl. 8. 81; Theoc. 2. 28; Rossetti, Sister Helen, 'Why did you melt your waxen man, Sister Helen?'

78. **deripere Lunam**: 1. 5, and 5. 46. n.

80. **desideri . . . pocula**: cf. 5. 38.

81. **plorem**, etc.: i.e. 'bewail the failure of my arts on thee,' in thy case.

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